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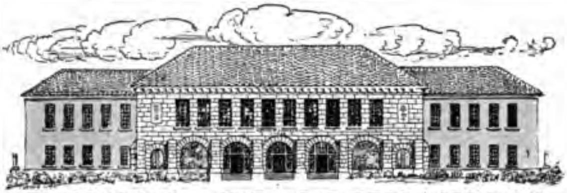

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THE

PRIMARY TEACHER,

A Monthly Magazine,

DEVOTED TO THE

Interests of Primary Instruction in America.

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SEPTEMBER, 1879–JUNE, 1880.

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THE
PRIMARY TEACHER.

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THE REAL SCHOOL.

BY MRS. REBECCA D. RICKOFF.

THE FIRST SCHOOL-DAY.

Children, varying in age from four to seven years, come pouring into the school-room, until not only the seats, but the edges of the platform and all other available places are overflowing with a jostling, uncomfortable, disconcerted crowd. In the midst of this confusion, subject to constant interruptions from the necessary visits of school officials and interviews with parents, the primary teacher of our city schools has to begin her important work.

If, during the first week, she succeed in organizing her school,—in transferring and exchanging pupils ; in recording names, ages, and residences ; in getting each pupil properly provided with slate, pencil, sponge, and other necessary things ; in having slates ruled, pencils sharpened, etc.,—she will have accomplished much, and her school, so far as the mere machinery of management is concerned, will be ready to begin work.

But while the teacher is doing all this, there sit the little children in the close school-room for four, five, and,—in some *wicked* cities,—for even six hours each day. The majority of these children have never before been inside of a school-room, and everything about them is new and strange. Whence have these children come ? From homes whose influences vary as the number of families the children represent. How various, then, must be the impressions produced upon them by the first days at school ! The teacher, as she looks over the school-room, will observe that nearly every type of character, nearly every phase of disposition may be studied in the faces before her.

What can be done with such a number of children so different both by nature and previous training, and so differently affected by their surroundings ? How is the teacher to weld these diverse elements into one

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harmonious whole? For, before she can hope to control or teach them as a class, she must first accomplish this.

Evidently the teacher needs first to dispel the sense of strangeness which oppresses the children; to put them at their ease; to make them feel that their teacher is their dear friend and helper,—the one to take mother's place during school-hours, and that their schoolmates are their companions, who are to join with them in many pleasant occupations. But she needs also, from the very beginning, to accustom the school to act as a whole; as a whole to give keen attention and prompt obedience to all orders. These ends can be accomplished only by means of familiar-conversations, concert exercises,—both physical and vocal,—and story-telling and training in school ways, all combined into one exercise. But to do this the teacher must find some common ground which she is sure is familiar to them all. The ordinary school routine will not do, for that is new to them all.

Are there then no happy home associations which may be brought into the school-room to make the children forget that they are in a strange place? How is it with Mother Goose's rhymes?—are they not familiar to all, and have they not learned them under happy auspices? Mother Goose's rhymes are not to be utterly scorned. Many of the songs are idle and silly, and some of them mere jargon, and it will be a happy day when they shall be replaced by something better; yet at present they are the only nursery-songs that are universally known. They, and kindred things in other languages, have long been a power in the world, and this, I believe, is chiefly owing to their associations with mother, home, and early childhood.

Charles Lamb once went into a book-store to purchase a volume of fairy tales for a friend's child. The bookseller handed him, with considerable pride, a book "just out; full of new and interesting fairy stories." "No, no," answered Lamb, "not that; I want the old, *true* fairy stories that I used to read when I was a child." And so, in spite of their faults, let the teacher win the hearts of her children by talking with them about the *true* childish jingles which first they heard at mother's knee.

On the first day, the teacher having received the children, cleared her room as far as possible of all pupils who do not belong in it, and seated the rest, comes at last to the time when she must approach them and address them as a school. How many a young teacher has stood in doubt at such a moment! The children are quiet and watchful, wondering what is to happen next.

The wise teacher does not stand upon the strange and awe-inspiring platform, but down near to the children. In a bright, cheery way she *addresses them*. She needs to be careful what words she uses; they must be not only simple and childlike, but they must be common words. As a general thing the teacher's culture is superior to that of her pupils, and she will naturally use language to which they are not accustomed. She needs therefore to make an estimate of their average capacity, and adapt her words to it, otherwise she might almost speak to them in a foreign tongue.

In a few pleasant words the teacher greets the children, if her welcome be nothing more than simply "I am glad to see you here, children." What she says is not so important as the way in which she says it. Unaccustomed to the teacher's voice as the children are, they will perhaps fail to catch the full meaning of her first sentences, but the impression of her tone, her look, her manner will remain with them.

The teacher now tells the children a story. Is story-telling time wasted in the school-room? The story-tellers of the world have ever been its greatest teachers. The teacher does not tell them a new story, but an old, old story, one likely to be familiar to all, no matter of what nationality they may be,—"Cinderella," that came over the mountains of Asia with the Arian race, that was told thousands of years ago in old Egypt; "Red Riding Hood"; "The Three Bears," or some other of the old, *true* fairy stories. Whatever the story is, it must be familiar and dramatic, and the teacher must tell it in a dramatic way; by gesture, look, and tone she must make the picture live before the children! By one such story, told in such a way, the teacher can win her school *in the very beginning.*

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LET US STUDY THE CHILDREN.

BY MRS. R. R. BIRD.

I.

Did you ever wish, O mother! as you have read or heard of the wonderful Kindergarten system which Froebel, the child-lover, has inaugurated into the educational world, that there was a Kindergarten within easy reach for your own little ones?

You need not again wish it; there is one within easy reach; your own hand may touch it, your own eyes behold it. It may spring up right within the walls of your own home, if,—if,—you will but consent to be a child among your children, knowing them and learning of them, having the text for your guide and inspiration, "And a little child shall lead them."

What a blessing to little humanity is the system which Froebel has set forth! It is an oasis springing up in the hitherto dreary waste of the school-life of children; and as the germs of vegetable life are sometimes borne from afar,—now in the plumage of migrating birds, now on the crest of an in-coming wave, and now on the wings of the flying gales,—so from that green spot in the desert have the germs been borne into many quarters, sprung up and yielded abundant fruit, until at last its influence seems to permeate the whole educational world.

Friedrich Froebel may be termed the great reformer in the realm of education; and,—with all due reverence may I say it,—as Christ, the Great Reformer, knowing what was in the heart of man, began his work of reform in the spiritual realm by stooping to the level of humanity, and there finding in humanity itself,—in its impulses and aspirations,—the links of the chain of Divine love which unites man with his fellow-man, and binds him at the same time to God above him, so Friedrich Froebel, acquainting himself with little children, with the laws of growth of their little bodies, hearts, and minds, began his work of reform in the realm of education by finding in the irrepressible activities, the boundless curiosity of children, and the infinite interest which they take in everything, the chains which bind them in love to the truths that lie around them, and lead them to thirst for those that are above and beyond them. In fact, Froebel but strove to carry on the work which Christ began when He took little children in His arms and blessed them. Christ saw in a little child what none else had ever seen. When He said, "Ye must become as little children," He turned the key which unlocks all the treasures of the kingdom of heaven. Froebel but caught the refrain and wafted it on, to be caught up and wafted on again by all lovers and teachers of children.

Shall we not become his disciples, doing all we can to further the great work? His doctrine is not a narrow one, applicable only to the comparatively few who may have access to all his books and the use of his gifts and occupations; but its spirit is of broad application, finding room wherever there are children to be trained and taught. Wherever there are children to be trained and taught, and a mother true, earnest, loving, sympathizing, studying the laws of growth of their little bodies, minds, and hearts, there may grow a Kindergarten.

Yes, we mothers may all have our Kindergartens if we only will. If not able to carry out the letter of Froebel's teachings, we may, at least, catch the spirit of them and infuse it into the home-life of our children. We may not have access to all of his works, nor the advantage of his gifts and occupations, technically so considered; yet if we will consent to be a child among our children,—to be with them upon that blessed "*you-and-I*" level, from which springs all knowledge of them, all sympathy with them, and which is the main-spring of the influence we may wield over them and the inspiration we may breathe into them,—we need not lack the apparatus for teaching them. It will spring up all around us. Whatever attracts the notice of children, and to which their attention may be drawn,—their games, their books, articles of clothing, furnishings of the table, household furniture, household pets, and, out-of-doors, all natural objects with which they daily come in contact,—all may lend their aid in ministering to their love for knowledge and in still further creating a taste for it. It needs but the earnest, loving touch of a mother's hand,—herself filled with a power of appreciating wisdom, with sympathy for the children, and with a knowledge of their little needs and capacities,—to make even the commonest things within their grasp gleam and glisten with golden grains of knowledge.

But did you know,—O mothers who pride yourselves upon your well-kept houses!—that where the prescribed laws of perfect housekeeping exist there will not live a Kindergarten? Beware of fettering the limbs of your little ones by weaving around them too early the fine threads of which your well-constructed housekeeping-web, with its lines and angles of geometrical accuracy, is composed. Your children will soon see that their life-blood of freedom is surely to be drawn out from them, will fly and buzz around a little while and then wisely seek more attractive quarters.

A Kindergarten may spring up and flourish in a perfectly-kept *home*, but not in a perfectly-kept *house*. There must be a compromise between housekeeping and homekeeping. If there be a strife for the mastery, let the former yield the point to the latter. Perfect housekeeping is the swallowing-up of individual comfort, individual freedom, individual action into one groove laid out by the whim and wishes of one whose word must be law; while homekeeping looks after the comfort, freedom, habits, and wishes of each individual member of the household by the introduction of those charming little irregularities which give some homes such an attractive, free-and easy atmosphere.

In the intricate machinery of a well-kept home, the wonderfully flexible bands stoop gladly to the happy, noisy children; reach up in loving tenderness to the feeble grandfather; embrace indulgently the rough, rollicking school-boy; yield considerately to the all-too-busy, care-worn father; relax mercifully for "the man-servant and maid-servant"; and stretch out hospitably to the "stranger within the gates." And this by a beautiful spirit of compromise,—of each bending to the other, and by all working together in quiet consideration of one whose heart,—ever-cheery, ever-loving, ever-lenient, ever-sympathizing, ever-merciful, ever-generous, is the motor which moves and controls the whole.

In the sunshine of such a home will our own children like to bask, and to it will others wend their little footsteps to find that freedom which is their light and life, as surely as the leaves of window-plants all turn themselves toward the sun to drink in their light and life.

Let us then be sure to prepare such a home-soil that we may have a Kindergarten. Our own children may form the nucleus, and around it will cluster all the little playmates, who will find themselves gravitating, —some at one time, some at another, now here, now there,—toward our happy little center; and while we shed the atmosphere of our influence and the dews of our teachings upon our own little ones, all the other followers will unconsciously breathe in the atmosphere and drink in the dews.

And thus having our Kindergarten, we ask: What shall we do? where shall we begin? *Let us study the children.* "A little child shall lead them."

AN ORAL LESSON ON THE FUR-SEAL OF ALASKA.

BY MRS. LOUISA P. HOPKINS.

I.

In April last my home-class and its teachers received an invitation to the house of Capt. Charles Bryant, of Mattapoisett, to listen to his account of the fur-seal. We accepted the invitation, and taking an excursion-wagon, drove about six miles to his hospitable door, having observed on our way the lively business of seining the herring, as they come down the river from their spawning-grounds.

We alighted, with the captain's courteous assistance, and were ushered into a pleasant drawing-room, where we received the welcome of the ladies of the family. The eager class were soon grouped about, many of them on the floor at the captain's feet, ready to hear the wonderful story which has never before been put in print, but contains so much valuable and interesting information that I have obtained Captain Bryant's permission to offer it, in my own fashion, for these columns. If I could show all the photographs and other pictures, as well as the beautiful furs and the mounted baby-seal, which we saw with so much pleasure, it would give a vividness to the picture which would not, I am sure, be easily effaced.

After the purchase of Alaska by the United States, Professor Agassiz, *with his usual* ardor and alertness in the cause of science, recommended to the Secretary of the Treasury that his friend Captain Bryant, of Mattapoisett, should be appointed to some position which should give him opportunity to investigate the habits and characteristics of the fur-seal, an animal quite distinct from the hair-seal frequenting our north-eastern shores, and of which very little was known, even by naturalists. In accordance with this suggestion, and in the interest of the valuable trade in their furs, heretofore in the hands of the Russians, Captain Bryant was sent out as special agent of the Treasury to collect information for the use of Congress in legislating for the fur trade. Later he was appointed to take charge of the Seal Islands and protect the trade, residing on these islands for several years in that capacity.

The Seal Islands, the only known breeding-grounds of the fur-seal, consist of four small islands in Behring's Sea, about two hundred miles north of the Aleutian Islands, and the same distance west of Alaska. St. Paul's, the largest, where Captain Bryant resided, is about fifteen miles in length. They are so specifically adapted to the wants of the animal which has selected them as a nursery for nearly half the year, and which traverses thousands of miles yearly to reach them, that they seem to have been prepared in climate and formation solely for their occupation, and the preservation of their species. Their conditions of climate result from the meeting of the great equatorial current, stretching up the coast-line of Asia, and the Polar current, sweeping down through the straits in all its condensing force, involving the islands in a perpetual fog, most favorable for an animal that can bear neither rain nor sun. The formation, which is evidently volcanic, being a radiation of rugged rock-upheavals descending in extensive promontories to the sea, united by valleys of lava-streams, up whose gentle slopes the sands have washed, forming passages easily traversed from the interior to the sea, and ending in quiet-cove beaches, whose shore-line retreats securely from the base of those rocky spines which form the great seal-rookeries of Alaska.

Now let us suppose we are on St. Paul's Island about the first of April. As we look across the stormy sea many a rocky island looms up through the humid atmosphere. If we should near their surf-tossed boulders we should observe the sea-otters and great yellow sea-lions sitting in restless outlook, while their females are away up the Arctic with their young. We peer out far beyond the jutting ledges of St. Paul, and scan with our glasses the angry surface of water to the horizon; the snow and ice have already melted from our shores, and perhaps, by the tenth of April, we descry an approaching tumbled and dotted area. It is the vanguard of the great army of four million seals, which is soon to cover every rod of rocky shore and upland with palpitating life. We must retreat to our comfortable, but plain enclosures, while the Aleuts hide in their earth mound houses conceal the gunpowder and tobacco, and every stench which betrays the presence of man, for keen-scented invaders are nearing our shore, and will brook no interference in the pursuance of their mighty instincts. The fierce and wary monsters reach the rocky promontories they have called their own, for who knows how many ages? Each one of these beach-masters weighs from five to six hundred pounds, and is about ten feet long. They are of a black or rusty-brown color, with white mane and long, canine teeth, formidable weapons of attack; their hoarse, gurgling growl mingles with the roar and dash of the surges.

A few old veterans swim forward to reconnoitre; for two or three days they swim or lie off shore, cautious and watchful, examining every rod of shore and surface, till, becoming assured of the safety of the position, they crawl up over the rookeries, and lie down on the ledges, here and there selecting places for their families; they are soon followed by the beach-masters,—full grown seals, eight or nine years old,—who establish themselves all along shore on ledges washed by every wave, each reserving to himself a space of about a square rod, which he can overleap. Behind them settle the less ambitious, and all around in the rear on the uplands lie the non-combatants, who make no provision for a family, and are called "Holluschucke," or Bachelors. Happy they! for they can lie down at ease, as a rear-guard, or pass unmolested up and down the sandy aisles, refreshing themselves in the water, and looking forward to no more arduous duties than those of bachelor uncles protecting the little ones and their mothers by-and-by, not suffering them to wander or be lost. Good old creatures! we will look out and see the processions of them ambling back and forth along the smooth passages to the water, tumbling in the surf, or lying down to doze away their peaceful days on the uplands, while the anxious family-men below are growling and snarling over their lots, not daring to leave for a moment, turning on all sides constantly to exchange growl of defiance or hostile show of teeth with each new invader or neighbor. Their eyes, adapted to the water, do not serve them well on land,—they therefore depend on hearing and smelling, and are alarmed at every sound, and on the alert, as those who await an onset.

Hark, now! a storm is brewing; the sea is lashed; the growl from the rookeries and from the water becomes fearful, for all the remaining thousands of male seals are coming from over the sea with a determination to land, while the angry beach-masters sentinel every rock and rod of shore to prevent them. For days and nights shall we have this terrible din of roar and surf, with sound of incessant and desperate fight, a grand and dreadful illustration of the doctrine of the "survival of the fittest." Many a monster is washed up dead on the beaches,—many a vanquished one, ambitious of glory, lies stranded in his gore; perhaps he manages to crawl up the shining path to the rear, to lie down among the non-combatants, waiting for strength to make another attempt. Shoals of young seals, who are not without hope, yet dare not attempt the onset, remain in the water, or on the outlying rocks. Not one male seal is allowed to land without fierce struggle and victory, for each must fight his own way to the honor of a home. The roar of a hundred thousand of these monsters resounds for weeks through these wild latitudes, or dies away in the muffling fogs. During the ninety or one hundred days of the struggle for occupation and defence, each male seal loses about two and a half pounds daily, for, until about the first of August, they eat and drink nothing, subsisting only on the fat of their blubbers. Neither do the females nourish themselves while rearing their young; all arrive very plump and large, and become thin and light during the summer.

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VOCAL CULTURE.

BY MRS. J. M. LORD.

I.

Those of our fellow-teachers who have followed the course of instruction in "Sounds of Letters," as given in last year's TEACHER, will be ready to go on with the exercises in "*Vocal Culture*," and the classes that have thoroughly understood *those lessons* will have no difficulty in taking up *these*.

The teacher should insist upon the same perfect order; in the manner of the pupils, both when they leave their seats and when they take their places in front of the blackboard; and daily, or perhaps *twice* every day, a faithful drill in the gymnastic exercise will be vastly useful to the pupil. Every teacher should have a drill in the *vocal* gymnastics, —thoroughly insisted upon,—*daily*. Some exercises of the teacher's own (inventing?) commence the lesson. Thus, write upon the board:

"Hush-a-bye, Lillian,
Rock to thy rest."

Teacher.—"Class, attention! Mary, you may read what is upon the board." She reads in a *plain* manner, and with a clear, pleasant tone.

Teacher.—"Emma may read it." She reads it in a higher tone, more harsh, and without any effort in subduing the voice.

Teacher.—" Alice may read the same." By this time all the class are interested, and are closely examining the sentence. Alice reads it in a *soft*, *sweet tone*, giving it a degree of pathos.

Teacher.—" The class may express which one gave the sentence the best reading." All of the class will be ready to say, " Alice read it the best."

Teacher.—" Why do you think so ? " Speak of the manner in which Mary read it; remark upon the correct pronunciation of all the words, and of the clearness of the utterance of both the vowel and consonant-sounds. It will give them some trouble to think why Alice read it the best. Now a little hand is raised,—" Johnnie may tell me." " She gave good tones to the vowels."

Teacher.—" Very well, Johnnie, can you think of anything else nice in her reading of the sentence ? " Johnnie thinks of nothing else nice. Katie raises her hand timidly.

Teacher.—" Well, Katie, what do you say ? " Katie replies, " If you please, she read the meaning."

Teacher.—" Aye ! Katie has it. Well, Katie, what is the *meaning ?* " Now you will see the lighting-up of all the little faces ; each one will be looking at the sentence eagerly, and listening to hear what Katie's answer will be. She may not be able to give it in a very grammatical way, as she has never learned much grammar, but she will say, " Lillian wants to go to sleep."

Teacher.—" Is Katie correct in her reply ? " *Class.*—" No, ma'am, her *mother* wishes *her* to go to sleep." Now we have accomplished a great deal; the class of little ones (so to speak) have interpreted the sentence, giving the correct idea of the author.

It will be a good idea for the teacher to describe to the class a season of rest,—it being evening, when the birds are all going to their nests, and everything is *hushed* and *pleasant.* Tell them this poem, from which this little extract is made, is a representation of just such a scene. If possible, read the poem to them in a pleasant, soothing tone ; that will give them an impression that will be indelible. I selected this poem of Miss Schenck's as a rarely fine example of this idea of rest, which we have been considering. Other examples can be found as good, but this is a convenient one. The teacher should strive to be well prepared with illustrations for each of the lessons given.

Show the class that everything that is written *means something* by the *sound given it* when we read it. Even when read to *ourselves* there is a light and shade in the meaning that we give it involuntarily by the sound. This is a lesson that requires much study in its preparation, and much care and patience in giving it. A picture has no meaning only as it is painted and shaded, and a single sentence uttered means nothing only as it is well understood by the sounds of its vowels and consonants. A few faithful explanations will fix this all firmly in the minds of the pupils. Then the close practice for ten minutes or more of this tone,—"soft, *very* soft tone,"—will complete the lesson.

I would commence the lessons this year thus,—*building the voice* carefully, and gradually introducing the stronger tones, making each lesson pleasant, and being careful that each pupil understands all about it; do not commence with contrasts, the class is not ready for this yet.

HEALTH FOR TEACHERS.

BY HARRIET N. AUSTIN.

XVII.

WHAT TO EAT.—MEAT.

It is within the space of a generation that a class of persons has arisen in this country whose sentiments and convictions lead them to the entire abandonment, in their own persons, of meats as foods, and to efforts to convert others to the same thought and action; and up-hill work they have had of it. It is a difficult task to convince a man against his will,—which amounts to about the same thing as convincing him against his appetite. It is not too much to say that our people, as a whole, have a stronger meat appetite than any other civilized people on the globe. In no other country has meat been so easily obtainable as with us, until comparatively recently, even by the poorest laborers; so that with all sorts of people it was a staple of at least two of the daily meals. When one, therefore, in a noisy or in a quiet way, in an aggressive or in a defensive attitude, denied the necessity of the habitual use of meat, he was likely to be set down by the multitude as eccentric, or a little unbalanced, or not quite sound in mind. Indeed, one could scarcely go so far as simply to decline to eat meat himself, without being liable to be eyed askance and have it hinted of him that he is one of those fellows who is trying to break up the established order of society, and bring chaos back again. Such a tendency have we social creatures to feel abused by those who reject our own cherished practices; as one loses caste in certain circles by declining to drink, or renders himself an offense by refusing to participate in the pleasures of the weed.

There has, however, been an absolute gain of the idea that people can live not only, but can live well, maintaining a normal condition of mind and body, without the use of meat. The number of those who entirely abstain from it is not large, perhaps, but an immense number have lessened its use. This result has been brought about in good measure by the progress of ideas, but it has been aided by various circumstances with which conviction has nothing to do. For one thing, of late years, meats have been more expensive than formerly, and many very comfortably-living families have lessened their use as an economical measure. I believe they have been the better content to do this, in large cities particularly, because of the diffusion of information in regard to the quality of the flesh of animals with which the city markets are supplied. Intelligence has been circulated showing that oftentimes the animals were in bad condition when slaughtered, either from the circumstances of their transportation or from previous disease. The cause of vegetarianism has been greatly aided by trichinae and other porcine diseases. Men and women do not exactly relish pork, nor do they enjoy seeing their children eat it, the day after reading of whole families dying of diseases introduced into the system with their bacon or sausages. So, calculation is made how good, relishable, satisfactory meals may be had without meat; and, fortunately, as this has gone out other things have come in which more than make good its loss. Twenty-five years ago it was comparatively difficult to keep a family well without meat. White bread and butter, vegetables, and tea and coffee constitute slim living; but add to these the Graham and oatmeal preparations which have come into such popular use, and fruits, which, by canning and evaporation, are rendered available the year round,—not as a relish merely, but as an article of food,—and breakfast, dinner, and supper may each be complete with no hint of meat.

Indeed, these latter classes of food and meat seem rather to contra-indicate each other. Begin your meal with a full plate of roast-beef and gravy, potato and other vegetables, with the usual relishes, and then have offered you generously-rounded dishes of oatmeal "porritch" or mush, and fruit, and these appear rather flat and uninviting; your dessert must be something more tasteful. On the other hand, begin with a saucer full of mush and another of canned berries or apples (though the best quality of dried apples, stewed, is as delicious as canned fruit), and when you have finished these you will have but little desire for meats. At least this will be the case when you get used to it. There is nothing like use. If you are used to the daily eating of meat, nothing else will suffice. You may indeed find that which will satisfy the appetite for the time. But keep to your work; let the strain of your daily task come on you,—the perplexities, trials, and cares of your school,—and very soon your nerves or your muscles will show failure.

The irritability, the lack of self-control, the want of courage, of ready insight, of clearness of calculation, the headache, or languor which oppresses you may seem uncomfortable. The truth is, you are suffering for lack of your accustomed food. Take your meat as usual for a meal or two, and "Richard is himself again." This quality of meats is peculiar to them, of all foods. One may have a decided liking for a particular vegetable in some form of preparation, or for a certain fruit, or for wheat or oat or corn-meal made up in a favorite shape, and in this special dish he indulges largely every day in the year. Now for some reason his supply is cut off. He misses it greatly; he scarcely knows how to make a meal without his favorite dish. Nevertheless, being supplied in other forms with good wholesome food, that which contains all needful nourishment, and his health and strength will suffer not at all on account of the absence of fruit or grain or vegetable.

Now since science demonstrates that these articles are capable of supplying every constituent needful for the complete support of the body, it may be well worth while to question the wisdom of adding another article which has the quality of rendering itself indispensable,—a quality common to the stimulants and narcotics in popular use, and known to be hurtful. He who argues the superior value of meat as food, because without it he feels weak and unable to do his work, should remember that precisely the same reasons are urged by the liquor-drinker, the tobacco-chewer, and the opium-eater. This presentation of the subject, therefore, so far as it goes, is decidedly against meat-eating.

For my part, I am convinced that the virtue of meat-eating lies largely in habit. If one has done it for years and years, he cannot easily stop it. It may be unsafe for him to try to stop it, unless he can stop work at the same time long enough for the system to adapt itself to new conditions. Some persons are in such a state that they probably never can feel as well or do as much without meat as with it. And this state is not necessarily the result of their own personal habits. Why may not the parent as well transmit liking for, and need of, meat, as alcoholic drinks?

Whether this is so or not, it is certain that the vast majority of little children do not need meat, and I make bold to say that without it they are less liable to sickness than with it; and with equal boldness I will say that the large majority of teachers will be better to eat it in moderation, and only once a day, than if they eat it oftener.

"*Our Home*," *Dansville*, *N. Y.*

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— Whosoever conquers indolence can conquer most things.

ABOUT PRIMARY TEACHING.

BY SUPT. N. A. CALKINS.

I.

METHODS IN PHONETICS.

Words of Explanation.—The writer of the proposed series of articles, under the above general title, desires to have it distinctly understood that he does not claim that the methods which may be presented therein are always the best ones for teaching the several subjects treated; but he offers them as the result of personal experience and observation on the work of more than two thousand teachers during the past sixteen years, in the full belief that these methods may be easily adapted to the special condition of any school, and thus secure to the pupils a training in good habits and a sound foundation for subsequent knowledge.

He does not present them as superior to all other methods that have been given in the PRIMARY TEACHER upon the same subject, but as *other and differing methods* that may suggest changes in the manner of teaching, which will meet some of those peculiar conditions of pupils not fully provided for by those already presented.

He does not recommend that all teachers shall follow these methods in their letter, but, in behalf of the many thousands of young pupils in primary schools, he does bespeak for them the *thoughtful attention* of all teachers of little children, to the end that such instructors may become so imbued with the *spirit* of the principles upon which these methods are based as to be able to devise similar ones of their own, which shall be completely adapted to the needs of their pupils, and lead to a full attainment of the results aimed at in primary education.

THINGS TO BE REMEMBERED BY THE TEACHER.

The chief object in teaching *phonetics* in a primary school should be,—

1. To train the ear to distinguish readily the different sounds in speech.

2. To train the organs of voice in flexibility of expression, so as to produce easily the different sounds of speech.

3. To use the power attained by such training as an effective aid in teaching reading.

The methods employed for these purposes should be simple in character and easy of application. All unnecessary terms, definitions, classification, etc., should be avoided. Teach the pupils to know the sounds, rather than mere descriptions of them.

Teach the several sounds in connection with those letters which usually represent them; and teach the fewest number of sounds practicable for each letter. For instance, teach that *a* in *what* represents the second sound of *o*, as in *not;* that *e* in *her*, *i* in *girl*, *o* in *worm*, *u* in *furl* (nearly identical sounds), represent the sound of *u* in *urn*, instead of describing them as separate sounds of each of these letters.

Some letters have no separate sound of their own, as *c*, *q*, *x*. Teach this fact by showing that *c* usually represents the sound of *k*, as in *cat*, *cart*, and sometimes that of *s*, as in *cent*, *face*, or *z*, as in *discern;* that *qu* represents the sounds of *kw* united; *x* represents the sounds of *ks*, *gz*, or *sh*, etc.

The simplest mode of distinguishing the different sounds of *a*, *e*, *i*, *o*, and *u* is by numbers. This plan may be used in connection with any series of Readers without changing it. Throughout all the primary schools in New York city the several full-voice sounds of *a*, *e*, *i*, *o*, and *u* (the vocals) are known by numbers, as in the following table, and are described or named as the "first sound of *a*," the "second sound of *a*," the "fourth sound of *u*," the "second sound of *o*," the "third sound of *o*," the "second sound of *e*," the "first sound of *i*," etc.

TABLE OF VOCAL SOUNDS.

First.	Second.	Third.	Fourth.	Fifth.
a^1	a^2	a^3	a^4	a^5
ale	at	art	all	care
fate	fat	far	fall	fare
e^1	e^2			
eel	end			
me	met			
i^1	i^2			
ice	in			
fine	fin			
o^1	o^2	o^3	o^4	
old	on	ooze	oft	
no	not	do	moth	
lone	top	whom	long	
u^1	u^2	u^3	u^4	
use	up	full	urn	
tune	tub	took	term	
dew	does	good	girl	
suit	some	wool	word	

Part voice-sounds, or *sub-vocals*, are represented by the letters *b*, *g*, *j*, *l*, *m*, *n*, *r*, *v*, *w*, *y*, *z*, *th* (hard), *ng*, and *zh*.

Breath-sounds, or *aspirates*, are represented by the letters *f*, *h*, *k*, *p*, *s*, *t*, *th* (soft), *ch*, *sh*, and *wh*.

Each of the above sounds should be described or named from the letter that usually represents it,—as, the *g-sound* is heard in *go;* *g* represents the *j-sound* in *gem;* the *s-sound* is heard in *so;* *s* represents the *z-sound* in *is*, *was*.

The foregoing facts should not be taught until the pupils are able to distinguish these sounds in words when distinctly spoken.

HOW TO TEACH THE SOUNDS.

The teacher may commence by making the same sound twice, and requesting the pupils to tell whether the sounds are alike; then make two different sounds, and ask whether they are alike. For this training in distinguishing sounds use first the sounds of *a, e, i, o, u;* subsequently use those of sub-vocals, then those of aspirates. It is not necessary, during this process, to teach which letters represent the sounds made, nor to teach all of the sounds in each group. Probably three exercises, of fifteen minutes each, would prepare a class to receive lessons in the sounds as represented by given letters.

The teacher may first make the sounds, then the pupils repeat them, as represented: a^1, a^2; a^1, a^2, a^3; a^1, a^2, a^3, a^4; a^1, a^2, a^3, a^4, a^5.

Let the pupils observe the order of the sounds, and teach them to distinguish each sound by its number, that they may have a name by which to designate it Request them to make the five sounds of *a*, in order; then to make them out of order, as named by the teacher,—thus, make the first sound of *a;* make the third sound; the second sound; the fifth sound; the first sound, etc. Continue these exercises until the pupils can give each sound of *a* readily. Proceed in the same manner with the sounds *e, i, o,* and *u.* Give from two to five exercises, of ten or fifteen minutes, on each letter.

Next pronounce words, and request the pupils to tell which sound given letters represent, as, which sound has *a* in *cat, mat, cap, sand?* which in *ball, talk, law, awl?* which in *slate, plate, make, day?* which in *far, cart, arm, park?* which in *fare, chair, care, hair?* which in *old, told, no, though?* which in *top, hot, not, rod?* which in *do, too, noon, root?* which in *song, moss, frost, cross, dog?* Continue this exercise through the *e, i,* and *u-sounds.* Review by requiring the pupils to name other words in which a given sound occurs; as, what words contain the first sound of *e?* what the second sound of *i?* what the third sound of *u?* what the second sound of *u?*

Write words on the blackboard, and request the pupils to tell what figure may be written over the vowel to show which sound it has,—as, what figure shall I write over the *a* in *cake,* to represent its sound? what figure over the *o* in *school,* to represent its sound? Request the pupils to find the *t-sounds,* the *k-sounds,* the *l-sounds,* the *s-sounds,* etc., in words on the blackboard; also in words in their reading-lessons.

In teaching phonetics, let your constant aim be to train the pupils to *perceive the sounds,* and then *to produce the sounds.*

N. B.—The third object in teaching phonetics,—"How to use the power attained by phonetics as an effective aid in teaching reading,"—will be given in the next article.

WRITING.

BY JOHN SWETT.

With beginners, put your copies on the blackboard. Begin with *words*.

Let one-half the class write upon the blackboards, and the other half on their slates.

Use the charts, but bear in mind that your own copy on the board is vastly more effective than the chart.

Do not drill beginners on elements, principles, or analysis, but put them at once to writing *words*, sentences, and capitals.

Give constant attention to position at the desk, and to the manner of holding the pen.

Train pupils from the beginning to write with a free and ready movement. The snail-like movement, and copperplate imitation of copies, lead to bad penmanship in the end.

When pupils are able to write a fair business-hand, drop all copybooks, and rely on the written school-exercises.

Require weekly or monthly specimens from every pupil.

Train all grades of pupils to write well upon the blackboard.

ELEMENTARY MUSIC FOR PRIMARIANS.

BY W. S. TILDEN.

II.

In our "talks with the primary teacher about music," last year, we referred principally to the little folks who are in their first year of school-life. Then they must be taught to *sing something;* just as they learned to talk at first in their prattling way, using language as the vehicle of their little communications, before they could receive instruction in the elements of language. We also indicated the character of the exercises and songs most suitable to be used at that stage.

The present series may be considered as applying to children in the second-year grade, and who have been, and are still being, taught according to the method of the first year. We say still being taught, because that method must be continued along with the elementary teaching. They have learned to sing a little, they must learn to sing better; just as in all good class-work, though they have talked before, they are learning to talk better. And it is not the elementary-work alone, but the influence of the teacher's example, and the increased demand upon their powers for the expression of thought, that secures progress in the use of language. The same is true in singing: by the effort to sing properly-selected songs, under the quickening influence of good example, comes the increased ability to sing.

In the last number we presented the subject of measured duration in sounds in its initial steps. *Duration* is one of the two essential verities with which we have principally to deal in elementary music; the other is *pitch*. These two subjects will be treated separately at first, and the lessons alternated; developing this morning, perhaps, the idea of pitch, and this afternoon that of duration, — a few minutes only at a time each day.

It must be remembered that, with these children, the subject of pitch is treated in an elementary way when it is considered in its relative aspect, as expressed by the succession of syllables. With absolute pitch they have nothing at present to do. That is elementary to musical instrument makers, to players in orchestra, and to students of musical theory.

It will be understood that the syllables are not used as synonymous with letters, or with certain degrees of a musical staff; nothing of all this. They express the relationship of *sounds* alone, at whatever pitch or degree the tonic may be taken; and for this they are sufficient. There is no real need of the employment of numerals also to express the same thing; that is lingering by the wayside when we might be going on. We count apples with the words one, two, three, etc.; we count sounds in the scale-order with the words *do, re, mi,* etc.

We have already sung the scale by syllables in regular order. The next step will be to cultivate the apprehension of pitch-relationship, by singing, to syllables, certain little groups or "motives" that are not in scale progression. We commence with the use of three syllables, because that will give us the step *do, mi,* which is a part of the tonic chord, and is more readily apprehended than other relations:

do, mi, re.
re, mi, do.
mi, do, re.

re, do, mi.
mi, do, mi.
do, mi, do.

These will first be sung by imitation: the teacher sings one group and the pupils repeat it in like manner. Use easy, pleasant tones, and take the exercises at a convenient pitch; not so low as to give the voices a gruff tone, or so high as to be beyond the reach of any. In a primary class *do* will best be taken at F or G. (The absolute pitch-name here is useful to the teacher, not at all to the pupils.)

When these groups can be readily imitated, the following may be added:

do, re, mi, do.
mi, do, re, mi.
do, mi, re, mi.
mi, do, re, do.

Either two of the groups of three may be united, making an exercise of six syllables, or one of the fours may be followed by a group of three without pause.

After the power of imitation has been developed so that each of the exercises given above can be repeated readily, the syllables may be written on the board in the same order as here presented, and the class required to sing either of them without the pattern given by the teacher's voice. Care must be taken that the groups do not succeed each other in the same order at every lesson.

The above lesson is taken, by permission, from the *Musical Guide*, published by Thompson, Brown & Co., Boston.

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MORAL INFLUENCE OF THE TEACHER.

It would be curiously interesting to teachers could they see the workings of a child's mind on many questions where moral conceptions and tastes are involved. It is no easy matter to conjecture what a boy will think, under certain circumstances. I had an experience once which gave me a vivid notion of my own influence over the conceptions of boys. The circumstance never recurs to memory without bringing the laugh to my countenance, because of the confusion of notions shown.

A boy, Freddy, about ten years old, had a reputation upon the streets for lawlessness, and more or less of maliciousness. He was in the primary department of our school. His teacher assigned his class a subject for writing a composition. The children wrote the allotted time, and then were called upon to read their productions. Here is Freddy's:

"WHAT I WOULD LIKE TO HAVE."

" I Wold like to have a Cat that Would Catch rates 48 every day. I Wowld like to have a dog and puppes

" I Wowld like to be rich and have a nice house and a little poney that I Could ride horse back I Wowld like to have a olde hen and Chickens

" I Wowld like to have a fast trotter that Would g 2 too seventeen "

The teacher sent the boy to me with his composition. I read it, looked at him with an ordinary business expression upon my face, and asked him if he thought that a good article to write and read to his lady-teacher. "Suppose that you return to your seat, and at once write another composition upon the same subject. When it is completed hand it to your teacher."

It was not very long before his teacher sent me the following, which was accepted without further ado. I think I have never seriously questioned my influence over the minds of boys since then:

"WHAT I WOWOUOLD LIKE TO HAVE"

"I Wowld like to be rich and live in a nice house and have a pooney that I Could ride horse back and have anice time I Wowld like to live in New York I Wouold go to the park most every day. I Wowld like to go to Minsoty.and see my little Cusens and my uncle and my ant I Wouold go to the match fatcrory Whare my uncle is making matches I would see them make matches and I Wowld go fishing in my uncles trouet pond I Wowld go to school With my Cusens and have a nice time then I Wouold like to go to moncote to uncle Coustiens and have anice time With my other Coussenes then I Would like to have a nice gold Watch and Chain Would I have a nice time and then When my time Came to go to the skeys and I hope I Will go and Cary one of those harps that the angles Cary all the Children that dies When they are younge thay are shure to got the angles of life in hven my tim Will soon com so I hope that I Will go to heven."

HISTORY FOR THE LITTLE FOLKS.

BY LU. B. HENDEE.

III.

Our lesson to-day is about a man by the name of Balboa. (Spell the word, and write it on the blackboard that all may *see* it.) He was a farmer on the island of Hayti. He could not pay his debts, and in order to get away from his creditors, had himself packed in a hogshead marked, "Victuals for the voyage," and placed on board a ship bound for the Gulf of Mexico. You can imagine how surprised the sailors were when he knocked out the head of the cask and stood up before them, and as he was a very large man they were quite frightened to see him so unexpectedly. He went to the Isthmus of Darien, and settled at Santa Maria. This is the place (pointing to it on the map). In *what* direction is it from Cuba? from Hayti? from Florida?

After he had lived at this place for some time, and became very rich, the people elected him governor, and he was very anxious that the king should also appoint him governor. He did not expect the king would do so unless he should make some great discovery, or do something the king would think worthy of reward. So he traveled here and there, hunting gold and trying to make some great discovery. Once, while he was out hunting, some of his men quarreled about dividing the gold. An Indian said: "Why do you quarrel about such a trifle? If you are so fond of gold, I will show you a country where it is so common they make anything they want with it." Whereupon Balboa eagerly asked where this happy country lay, and how they could get to it? The Indian said if they would travel six suns,—meaning six days,—they would come to another ocean, near which they would find this country.

Balboa took with him about two hundred white men, one thousand Indians, and some large, fierce dogs, and started to find the big waters. It is not very far across the isthmus; about sixty miles, the way Balboa went. Here, in the narrowest part, it is twenty-eight miles. There is a long chain of high mountains extending all the way, which it is a great deal of trouble to climb.

Balboa and his men traveled through great swamps, and places where the ground was so damp the people had to build their houses in trees. They had large rivers to cross, that came rushing down the mountain-sides; had to pass through deep, thick woods, and often met Indians who would fight them. Once in a narrow pass, between some mountains, they met a large number of Indians who refused to let them go further; and had quite a battle, in which 600 Indians were killed.

Sometimes the men would be so discouraged they wished to go home; but Balboa was so kind, and endured every hardship with them, that they would willingly go on with him. At last, when they had traveled twenty-five days, they were told that from the top of the next mountain they would find the big waters. When almost to the top Balboa told the men to halt while he went on up. When Balboa saw the ocean he fell on his knees and thanked God. How *glad* they all were to find the ocean. Balboa waded into the water up to his waist, with the banner of Spain in his hand, and took possession of the ocean in the names of King Ferdinand and Queen Isabella. He lived in Spain before he was a farmer on the island of Hayti.

Listen closely while I tell you the name of this ocean. It is the Pacific Ocean, and was discovered in the year 1513. What year? Now let us take a voyage across this ocean, and see how large it is. How many have seen a steamship? How many have sailed on one? We will suppose there is a large steamship lying here. Do not forget that Balboa had no steamship to ride in; you remember I told you what kind of ships Columbus used. We will get in *this* steamship. Now close your eyes, and imagine we are sailing on the water. Remember, the Pacific is called a still water, and we are gliding along very easily, sailing, sailing, until one day and night are gone; and on and on,—that makes two days; on, on we go, sailing, sailing, sailing, sailing. We have now sailed twenty days; it is night, and we are still sailing; now it is morning; there, now we have reached the land, and have traveled twenty-one days. Now you may open your eyes. Did we not have a nice trip? It was quite long, though. What a long way it is across the Pacific! It is 11,000 miles. How far?

Who discovered the Pacific? In what year? All repeat, "Balboa discovered the Pacific Ocean in 1513.

Note.—Before giving this lesson, pin a paper on the map so as to show only the eastern coast of America; and when the discovery is mentioned, show the Pacific Ocean; also, when through, let them examine the globe and compare the Atlantic and Pacific.

THE RECREATION HOUR.

CONDUCTED BY MISS S. P. BARTLETT.

[This may be read by the class, or by the teacher with the class.]

SONG.

Children, go
To and fro,
In a merry, pretty row;
Footsteps light,
Faces bright,
'Tis a happy, happy sight;
Swiftly turning round and round,
Do not look upon the ground.

Follow me,
Full of glee,
Singing merrily;
Singing merrily, merrily, merrily,
Singing merrily, merrily, merrily;
Follow me,
Full of glee,
Singing merrily.

Birds are free,
So are we,
And we live as happily;
Work we do,
Study, too,
Learning daily something new;
Then we laugh, and dance and sing,
Gay as birds or anything.
Follow me, etc.

Work is done,
Play's begun,
Now we have our laugh and fun,
Happy days,
Pretty plays,
And no naughty ways;
Holding fast each other's hand,
We're a cheerful, happy band.
Follow me, etc.

One Thing at a Time.

[For recitation.]

Work while you work,
  Play while you play,
That is the way
  To be cheerful and gay.

All that you do,
  Do with your might;
Things done by halves
  Are never done right.

One thing each time,
  And that done well,
Is a very good rule,
  As many can tell.

Moments are useless
  Trifled away;
So work while you work,
  And play while you play.

— **M. A. Stoddart.**

The Beautiful.

[For recitation.]

Beautiful faces are those that wear,—
It matters little if dark or fair,—
Whole-souled honesty printed there.

Beautiful eyes are those that show,
Like crystal panes where hearth-fires glow,
Beautiful thoughts that burn below.

Beautiful lips are those whose words
Leap from the heart like songs of birds;
Yet whose utterance prudence girds.

Beautiful hands are those that do
Work that is earnest and brave and true,
Moment by moment the long day through.

Beautiful feet are those that go
On kindly ministries to and fro,—
Down lowliest ways, if God wills it so.

Beautiful shoulders are those that bear
Ceaseless burdens of homely care
With patient grace and daily prayer.

Beautiful lives are those that bless,—
Silent rivers of happiness,
Whose hidden fountain but few may guess.

Beautiful twilight, at set of sun;
Beautiful goal, with race well won;
Beautiful rest, with work well done.

Beautiful graves, where grasses creep,
Where brown leaves fall, where drifts lie deep,
Over worn-out hands,—oh, beautiful sleep!

OUR NOTE-BOOK.

DAYBREAK.

BY MRS. REBECCA D. RICKOFF.

When across the sea of ages
  Broke the dawn of earth's long night,
Kings and knights and grayhaired sages
  Reveled in the morning light.

Children groping in the shadows,
  Stung by bee and pricked by thorn,
Idly dreaming in the meadows,
  Nothing felt of coming morn.

Pestalozzi's natal hour
  Let the sunlight down to them;
His to prize the human flower,
  Next to Him of Bethlehem.

His to point the way of teaching,—
  "Like the gardener sowing seed;—
See the little sprout out-reaching!
  Give it air; keep back the weed."

Vanished are those shadows olden,
  Child-life now doth deeper seem,
In the light the thorn is golden,
  And to striving turns the dream.

With the first number of the third volume of THE TEACHER, we extend our hearty greetings to the teachers and pupils of the primary schools of America, gathered again in their places of training and instruction.

Teachers are fortunate in their occupation, in that they have a vacation long enough to give them real rest and refreshment from their arduous and exhausting work, and we trust they will all welcome the children of the land,—as they come "brown as berries, and wild as colts," to their school-life again, with its mild and judicious restraints,—with a gladness that will make them feel that the teacher and school are among the choicest blessings of their young life.

Victor Hugo once said that "the most important functionaries in the State are the nurse and the schoolmistress"; and when we consider and fully realize how important and controlling is the influence exerted upon children by those to whom are entrusted the moulding and unfolding of their early years, we are inclined to the opinion that the eminent Frenchman was not far from right in his statement.

All earnest and conscientious teachers will never forget that the children now under their charge for instruction and training will soon become men and women, in whose hands the good name and fame of the community will rest; that the seeds of truth sown, and the shaping of character now done, will determine the true worth of our future national life.

The primary teachers should study to adopt the best methods of teaching in the range of studies prescribed for them in their curriculum; but they should also feel that this work is only the beginning of the child's education. The true teacher will be on the alert to develop the good in her pupils; to discover and encourage individuality and originality; to stimulate noble resolutions, and help to direct ambitions which will lead them to eminent future usefulness. As the school year opens, it is a good time to consider all these things, and plan the work with such tact and wisdom as to secure the desired results. Bear in mind that the best primary teacher is one who unconsciously secures the love of children, by being so worthy of it in every way that she leads them almost without endeavor by the silent power of her noble example and influence, to obedience and submission to all reasonable restraints.

We invite special attention to a series of eminently practical articles, by Mrs. Rebecca D. Rickoff, of Cleveland, Ohio, which commence with this number of THE TEACHER. They will suggest methods of management and instruction of the most useful and timely character, and will be of untold value to inexperienced teachers.

The articles by Norman C. Calkins, Supt. of New York city, which also begin with this volume, will be worth many times the subscription price of THE TEACHER. They will give to the elementary teachers of the country the results of the ripe experience of one who has tested the methods he presents in the schools of the great metropolis for many years past. With these and other *new* contributors secured to write for our magazine, and the continuance of the old corps of able writers, selected from among the most eminent and successful teachers and authors in the country, we feel assured that our work will, for the coming year, contribute largely toward that progress and improvement in the elementary schools of America which will promote in a high degree the future usefulness and success of the secondary schools and the higher institutions also of the land.

To the grand army of primary teachers is entrusted the all-important work of laying the correct foundations of the system of public instruction for this great nation; and our earnest purpose is to aid them to the extent of our ability to do this *first* work in the best possible manner, by presenting to them, in the pages of THE TEACHER, the best principles and methods of management and instruction that the combined thought, wisdom, and experience of the ablest minds and hearts have produced.

Bound Volumes I. and II. of the PRIMARY TEACHER are now ready, and for sale at $1.25 each. These volumes contain the best known methods of instruction in all branches taught in the elementary schools of America, including the Kindergarten system, furnished by the ablest teacher of the "new education" in this country, Madame Kraus-Boelte. Every teacher's table, every school library, and every normal student should have these volumes. They are of inestimable value to young and inexperienced teachers, as they furnish the results of the experience of the ablest and most successful teachers and writers upon primary methods in the land. To secure these guides to success in primary teaching, address Thomas W. Bicknell, publisher, 16 Hawley street, Boston.

At the recent meeting of the National Educational Association, held at Philadelphia, "The relation of the Kindergarten to the School" was ably discussed by Dr. Harris of St. Louis, Miss Burritt, and others. Miss Lilia Partridge, of Philadelphia, followed Dr. Harris's address, and sketched the purpose and aims of Froebel's idea of education, quoting as the foundation of his system his assertion that "man is the child of Nature, the child of man, and the child of God, and education can only fulfill its mission when it views the human being in this three-fold relation, and takes each into due account." Following these divisions of the subject, she spoke of the harmonious development which must result from the wise and careful training of the physical, mental, and moral nature, for which the Kindergarten provides. She dwelt at length upon moral education; its great necessity in these degenerate days, when hearts of oak and upright souls are rare; and the beauty of the Kindergarten manner of inculcating goodness, which she called the concrete method of teaching morals; viz.,—by training the children to do what was right rather than talk about it, to live the new commandment rather than learn it; in short, a morality of practice instead of theory.

In order that Froebel's system of education might be successful, trained teachers were absolutely necessary; and not merely trained kindergartners, but high-minded, motherly women, and because other than such as these had set themselves up as exponents of Froebel's idea, it had fallen into disrepute in some communities, which was to be deplored.

In urging the establishment of Kindergartens as a portion of the public-school system, to precede and prepare for the primary school, Miss Partridge met the objection commonly made, as to its expense, by saying that it was more economical to so train little children that they should become noble men and women than to support so large a proportion of criminals and paupers. Besides, the boys and girls whose education began in the Kindergarten would inevitably grow up into workers,—those who should uphold the dignity of labor. It was not easy, she admitted, to engraft this upon our present common schools. She did not think it practicable to merge the primary schools into Kindergartens; neither would she have Froebel's gifts and occupations brought into the primary schools. The two methods of education were essentially different, being based upon distinct ideas: the Kindergarten upon that of development, and the primary school upon that of instruction,—the one being a system complete and symmetrical, while the other is not, being rather a combination or aggregation of many theories, and undergoing necessarily constant modification.

We cheerfully give our readers the ideas of our sprightly Philadelphia friend upon the mission of the Kindergarten in the American system of schools; and if the Editor of THE TEACHER understands the "new education," he agrees that it has an important place in that period of the child's life which should be devoted to its development.

The suggestive and eminently practical words of N. A. Calkins, Supt. of Primary Department of New York city schools, are so excellent that we feel that they should be read by every primary teacher in the land, and transcribe them for our readers. Let us emphasize his advice to use the blackboard and chalk:

"During the early steps in teaching reading, the best tools within the reach of every teacher are the blackboard, chalk, and pointer; charts and books are useful at a later stage, and when these are first employed they should be used in connection with, and in alternation with, the blackboard. There is but little danger of using the blackboard too much during the first three or four months of learning to read, provided that new and progressive lessons are introduced each day, and previous ones carefully re-read. Indeed, before books are put into the hands of children in a class, they may be taught to read from a blackboard several of the lessons contained in the book. And the first instruction given by the use of the reading-book may have for its chief object to teach the pupils to find the words and sentences which they had previously learned from the blackboard. By such means they can be taught, from the first, to find readily the thoughts expressed in the lesson, and to read in an intelligent manner, instead of spelling their way slowly through the individual words, and gaining little or no idea of what they mean as grouped in the sentences.

"In teaching single words the prominent inquiries should be,—What does this word represent or mean? what is the word? In teaching phrases and sentences the inquiries may be,—What do these words say? what thoughts do they represent? how should they be spoken? These or similar inquiries should be made of the pupils throughout each new lesson, until they have acquired the ability to examine new lessons in like manner and readily discover the thoughts.

"Reading is employed during the years subsequent to those spent in school chiefly as a means of silently gaining the thoughts which others have written. Elocutionary reading necessarily occupies a very small part of the time spent in reading. Even this must also depend chiefly upon a ready discovery of the thoughts represented by the sentences read. Therefore, from whatever standpoint reading is viewed, it is evident that chief attention should be given to training the pupils in such habits as will give them the greatest proficiency in discovering, and properly speaking, the thoughts of the sentences."

CORRESPONDENCE.

To the Editor of the Primary Teacher:

Allow me to state my modes of dealing with restless, inattentive children. I have a primary grade of forty-five pupils, the eldest only eleven. Of course all means must be tried with them, as it is impossible for little people to remain long in one position. The most successful punishment (?) I have tried is to have all the pupils rise and stand in straight rows in the aisles, with the understanding that when "order reigns supreme," and all are studious, they may be seated. I am often surprised to see how very quiet all are for the remainder of the day, no matter how early in the morning the punishment is given.

Sometimes I call for the noisy ones to hold up the hand, and as my pupils are truthful the hands are immediately raised. A few words to each privately and kindly spoken is all that is required. Singing, marching, gymnastic exercises, etc., must often be resorted to in the restless primaries, and no one except the teacher can realize the relief they give.

Nothing can be so discouraging as to have untruthful, quarrelsome pupils. I think it well to retain such after school-hours and during recess. Whipping may be resorted to, but I doubt if good results will often follow (I am no favorite of the *rod*). Such children are usually punished at home in that manner, and talking to them kindly and decidedly will usually be best. In reading stories to children, choose those teaching the Golden Rule, and point out the moral in a few well-chosen words. Do not talk long, or interest will be lost. The first thing to be gained in any school is the *love* of our pupils. After that they will obey the slightest command of their leader, willingly.

A.

To my "Discouraged" Sister Teacher:

Never get discouraged, my friend. Children are adroit rogues, but bravely bear what is necessary, and stop at once what is not. Do not temporize; that is what wears. When you have taught long enough to reach the *hard-pan* of teaching, you will probably understand how it is done. There must be no *weakness* in the teacher; even playfulness must stop when the teacher speaks. There is a time for all things, and if the teacher is strong herself she can make her pupils understand it. Her gentle but unyielding firmness in the right *must* conquer.

When children have sat so long near each other that they are too well acquainted, change their seats, and put comparative strangers together. That has a good effect for some time. Tell them in the morning that every one who is not reproved during the day shall go home ten minutes before the time for dismissal at night. It is conceded now that the primary teacher may, and ought to, vary routine and method to meet the real nature of the child more than would be possible with older pupils, or formerly was allowed at all.

"Be strong by choosing wisely what to do; be strong by doing well what you have chosen."

SYMPATHY.

"C. W. C." gives, in the *Louisiana Journal of Education*, the following admirable bundle of maxims for teachers:

Educate and Train, as well as instruct and teach.
Healthy Emulation is a spur to success.
Order and Method are indispensable.
Little and Well win in the end.
The Hearts of teacher and taught must be enlisted.
Clear Enunciation and Pronunciation are necessary.
Copious Illustration always pays.
Remember the Capacity of the class.
Employ the Eyes and Ears of the class.
Teach the Expression of ideas.
Encourage Invention.
Summarize what has been taught.

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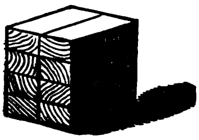

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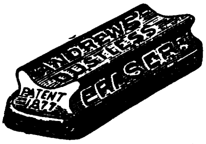

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THE
PRIMARY TEACHER.

VOL. III. OCTOBER, 1879. NO. 2.

THE REAL SCHOOL.

BY MRS. REBECCA D. RICKOFF.

II.

THE FIRST CONVERSATION.

The children being warmed into interest and attention by the story which she has just told them, the teacher now holds with them a conversation.

"Well, children, you find school a very different place from home, don't you? Have any of you so large a room as this at home? Have *you* so large a room as this in *your* house?" appealing here and there to a bright child whom she thinks will answer. "And so many children, too! Have any of your mothers so many children as are here? Can you tell me how many children *your* mother has? Don't you know? Do *you* know how many children your mother has?" calling upon another. "And *your* mother has how many? And I have,—let me see,—one, two, three, four, five, six, seven, eight,—Oh, so many children! I haven't time to count them all. When I was a little girl I used to know a story about an old woman who lived in a shoe. Let me see,—how does that story go?" The children watch her eagerly as she repeats slowly, as if recalling:

"There was an old woman
  Who lived in a shoe;
And,—and,—

"Why, I used to know that story quite well when I was little, like you. Can't any of you tell me what comes next?" In this way she induces one and another to help her, perhaps finds some ready to repeat the whole rhyme. She lets all who will, say something,—anything,—it only she can get them to speak. Some have spoken, and the rest are in sympathy; it is an established fact that they can speak in the school-

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Copyright by Mrs. Rebecca D. Rickoff.

room in the presence of all the rest. A great point is gained. Each child has discovered, too, that there are other children there who know the same things which he knows, and the teacher knows the same things, too! This is common ground,—something to build an acquaintance upon. The teacher repeats:

"'There was an old woman
Who lived in a shoe,
And she had so many children
She didn't know what to do.'

"I think I must be that old woman, and you are the children, and this *g-r-e-a-t b-i-g* room is the shoe.

"'There was an old woman
Who lived in a shoe,'—

"What a queer place to live in! Don't you think she must have been a *v-e-r-y q-u-e-e-r* old woman? Don't you think it must have been a *v-e-r-y b-i-g* shoe? See, children!"

Here the teacher turns to the blackboard and quickly draws upon it the simple outline of a large shoe. How eagerly the children watch her, and how delighted they are at the result! She says:

"Here is the picture of the shoe; this is the heel and here is the toe, and this is the top of the shoe. And (turning to the board and making a few more lines), *here is the old woman herself.*"

The children laugh and the teacher laughs, and all enjoy it and feel better acquainted; but nothing boisterous is allowed. The teacher quiets the school, and continues:

"'And she had so many children
She didn't know what to do.'

"Shall I make the pictures of the children, too?" Of course the answer is "yes." This the teacher agrees to do, but upon condition that the children shall keep very quiet while she does it. And she insists upon this, thus giving them a training-lesson in obedience and self-control. The teacher now draws the old woman's children, crowding about her and climbing over the shoe. By means of a few lines and dots she produces such pictures as those very amusing ones we frequently see in *St. Nicholas* and other juvenile magazines. This picture, by its very simplicity and crudeness, gives a keen delight to the children. They have seen it grow under the teacher's hands; it seems almost as if they had helped to make it; and they appreciate the fun of it.

The teacher now endeavors to make the children *talk* about this picture, asking and answering questions, and listening to all they have to say. Most likely their little tongues will be loosened by this time; but *if they are* still too shy, she helps them by making up a story about the little girl who has hold of the old woman's hand; about the boy who is climbing out of the top of the shoe; she wonders why that other little boy is hiding under the shoe, etc.

Not a little part of the advantage of this exercise is the cultivation of the children's imaginations. And for this purpose, this simple picture drawn upon the blackboard is far superior to any finished picture which the teacher could bring into the school-room.

For the children to see this picture, which is not beyond their power of imitation, thus created for their entertainment is also a stimulus to inventive effort on their part.

◆

ABOUT PRIMARY TEACHING.

BY SUPT. N. A. CALKINS.

II.

HOW TO USE PHONETICS IN TEACHING READING.

Having indicated in a previous article what should be considered the chief object in teaching *phonetics* in primary schools, and pointed out that which will be of the greatest utility when learned, and also given a few suggestions as to methods by which a thorough knowledge of the elementary sounds of our language can be acquired, I will now mention an order in which the lessons may be given, and describe some of the methods by which phonetics may be used to aid in teaching reading.

ORDER OF LESSONS.

Train the pupils to find: (1) The same sound of a given letter in different words; (2) silent letters; (3) sounds represented by two letters; (4) the sound of one letter represented by another letter.

Review these exercises with the reading-lessons.

METHODS.

Place on the blackboard words which the children have learned to distinguish by sight, as *cat, hat, cap,* and request the pupils to observe whether the letter *a* has the same sound in each word; then to make the sound, and give its name as "second sound of *a*." Continue this exercise with other words, also with other sounds, until the pupils can readily distinguish given sounds in different words.

Exercises may be introduced in which the pupils will be required to pronounce a word *slowly*, dwelling on each letter, or sound, and observe *how many sounds are heard in the word.* For this purpose such words as *rat*, *ran*, *can*, *pin*, *hen*, *pen*, *top*, *old*, *cold*, *nest*, etc., may be used. The pupils should be required to discover the number of sounds in each word. These exercises need not continue longer than from six to ten minutes each day.

SILENT LETTERS.

When the pupils can readily discover the several sounds in familiar words in which each letter is sounded, place on the blackboard words in which the last letter is silent, as *cake*, *slate*, *stove*, *face*, *strike*, *rake*, *fine*, *bell*, *tube*, etc. Request the pupils to count the *letters*, also the *sounds*, in the word, and then tell which letter has no sound.. The pupil might say: "The word *cake* has four letters, but only three sounds; the *e* is silent"; "The word *strike* contains six letters, and has five sounds; the *e* is silent."

Give lessons with words containing other than final silent letters, as *light*, *sight*, *know*, *pail*, *soap*, *seat*, *head*, *moon*, *built*, etc., and proceed as before.

SOUNDS REPRESENTED BY TWO LETTERS.

Give lessons on words in which two letters united represent a single sound, as *th* in *thin*, *think*; *th* in *this*, *that*; *ch* in *chip*, *chin*; *sh* in *shall*, *shoe*; *wh* in *what*, *when*, etc. If the class is composed of young children, present only one of these sounds at a lesson, until each can be distinguished and made by the pupils. Give several exercises with these sounds; take care that the pupils learn to discover each of these sounds in several words. The words may be placed on the blackboard for the first exercises, but afterward the pupils should find the sounds in the words of the reading-lessons.

Place a few words on the blackboard to illustrate the use of one letter to represent the usual sound of another letter; as *nor*, *for*, to show that *o* represents the fourth sound of a^4; *said*, to show that *a*[*] may represent the second sound of e^2; *come*, *does*, to show that *o* represents the second sound of u^2; *her*, *girl*, *worm*, to show that *e*, *i*, or *o* may represent the *fourth sound of* u^4; *was*, *has*, to show that *s* represents the sound of *z*; *urge*, *large*, to show that *g* represents the sound of *j*; etc.

Immediately after illustrating from the blackboard one of these represented sounds, request the pupils to find corresponding examples in words of the reading-lesson. Then, after each example has been made familiar by discovering it in words of the reading-lesson, proceed to give an example of another sound in connection with a subsequent lesson in reading.

Review the instruction in phonetics, in connection with the daily reading-lessons, somewhat after the following manner:

Teacher.—Find words in which *a* has its fourth sound; those in which it has its first sound; those in which *o* has its third soundhseto; in which *o* has its second sound; those in which *o* has its first sound; those in which *u* has its third sound.

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[*] Or the *ai* might represent the second sound of *e*.

Vary this exercise by a change in the request, as, which sound has *o* in *four*, *door?* Which sound has *a* in *ball? cart? cape?* Which sound has *u* in *full? burn?* etc.

What letter is silent in *slate?* in *talk?* in *ball?* in *does?* in *read?* Which letters are silent in *night? right? sight? know? though? taught? should?* etc.

Make the sound of *th* in *thing*, in *thin*, in *three;* in *that*, in *they*, in *them*. Which sound has *th* in *thank?* in *thumb?* in *those?* in *with?* in *beneath?* etc.

What is the sound of *e* in *they?* in *been?* Of the *o* in *come?* in *north?* Of the *a* in *what?* in *was?* Of the *s* in *sure?* Of *o* in *thought?* in *song?* in *Sioux?*

Find a word in which *gh* represents the sound of *f;* in which *eau* represents the first sound of *o;* in which *ew* represents the first sound of *o;* etc.

Continue these and similar exercises, in connection with the reading-lessons, until the pupils become familiar with all the sounds, and can determine what sound any letter has on hearing the word pronounced.

If a system of representing the several sounds by a change in the forms of some of our type,—as is provided by Dr. Leigh's pronouncing orthography,—be used in this connection, the knowledge of phonetics would be made still further useful by the ability it would give the pupils to determine how to pronounce all new words, by simply sounding the several letters which compose them.

◆

VOCAL CULTURE.

BY MRS. J. M. LORD.

II.

In *vocal* culture it is very needful that every step should be thoroughly understood; viz., let the tones of voice we use give the exact meaning of the words we utter.

In our last lesson we had the soft tone and quality of voice, illustrated by the use of two lines of a poem. I hope the lesson was well given, and well understood. I would give the whole of the poem now for a part of this lesson, allowing each little pupil time to learn it previous to the hour for the lesson. Some of the older ones can print it upon the board, and it will assist *them* to learn it. This will be needful for the benefit of those who cannot as yet read script.

" Hush-a-bye, Lillian,
  Rock to thy rest;
Be thy life, little one,
  Evermore blest.
Once has the changing moon
  Waned in the skies
Since little Lillian
  Opened her eyes.
Once has the crescent moon
  Shone in the west,
On little Lillian
  Taking her rest."

Now the teacher needs to study the poem, so as to be able to instruct the little ones in all the variety of its light and shade, giving a description of the "changing" and "crescent moon," etc.

I once heard a class of little scholars recite this poem so sweetly and so lovingly, it was like a *mother's voice* softly soothing her restless babe to sleep. It almost seemed as though they each one entered into the inner sanctuary of mother-love, and really felt it all. Here I will say, for the encouragement of teachers, that the teacher of this class was engaged in teaching a mixed school in a country town; her school numbering some thirty-five of various ages, from five to fifteen or more, and of course she had but a little portion of time to spare for instruction of this kind. But she took time to teach this class of fifteen *every* day, and the result was a good foundation laid for their future work in the school. It was a pleasure,—aye, a rare pleasure!—to sit for an hour or two and listen to the recitations her classes gave.

Let us write again upon the board:

"Little Nell was *dead.* She seemed a creature fresh from the hand of God, *waiting* for the *breath* of *life.* Her *couch* was dressed with *flowers*, and *winter-berries*, and *green leaves;* for had she not said to those about her, 'When *I am gone* make my bed *near* something that has *loved* the light, and that I have loved, and that saw the clear sky *above it always.*"

The teacher should read this to the class, and afterward tell them the story of "Little Nell."

Call upon some one in the class to read the extract, and desire others to criticize her reading; and so, by some suggestions, and some questions, lead the minds of the class to a clear understanding of the true *meaning* of the author.

Now propose the question, "What tone of voice do we need to use in reading this?" And the answer will be, "A *soft* and *tender tone*," I have no doubt. Again point out very definitely the difference in tone of voice needed in order to give expression due to each example above: the first one needing the soothing tone of a mother engaged in hushing her infant to sleep; and the latter, a *soft*, *tender tone*, telling the touching story of the "death of Nell," the voice being so modulated that others, perhaps *many* others, can hear the story. A constant repetition will fix all these rules in the minds of the pupils.

The teacher can now proceed to give, day by day, examples of the different degrees of *softness* needed to be made familiar to the mind of each pupil.

My next paper will take up the *medium tone of voice.* Do not neglect the daily drill of the sounds of letters, and the vocal gymnastics.

◆

PLANTS WITH CHILDREN; OR, LITTLE FLOWER-LESSONS.

BY S. P. BARTLETT.

XII.

MORE ABOUT LEAVES.

"I have been out to-day, in field, and wood,
Listening to praises sweet, and counsels good,
Such as a little child had understood,
That in its tender youth
Discerns the simple eloquence of truth."

We will have our little lesson in an out-door walk this pleasant, late, summer-sweet day, among the leaves.

When last we were together they were young and tender; full of the early juices that sunny Spring-time had awakened to course in their veins, that so they might grow to their prime of usefulness and beauty. The tree-stems and plant-stems abounded in sap, which was doing its feeding-work in developing new growth,—buds and bloom,—while after the flowers, as we know and see, is perfecting the fruit in delicious and needful crops for our use and comfort. The woods and gardens were at their busiest,—you remember how we could "*see* everything grow" in its freshness and vigor,—and everywhere something was rousing, and feeling the happy influence of the warm, bright air and pure showers, after Winter-time rest.

Still the work of each tree and plant has gone on in root, and stem, and branch, and leaf, making the most of helpful Summer, until now it is almost done; and the delightful leaves that we love so well must soon all change their living green for the beautiful colors in which they fall, to die.

I hope in the happy weeks gone you have loved to watch and remember many useful and interesting things, that you could understand yourselves, in your out-door life; and that you can all tell me something of many a wild flower, or wayside tree, or garden-plant which you have observed and thought about because you loved to,—which is the best way to begin to learn in the world.

So you will be all ready to go on a little way with me, to-day, and look among the leaves a step farther before they rustle down in the soft Autumn air, dry and juiceless.

You must have especially noticed the many shapes of leaves. "There are some like claws, some like fingers, and some like feet; there are endlessly cleft ones, inscrutable (unsearchable) divisions of the fretted verdure (net-work of the leaf); and wrinkles, and ripples, and stitchings, and hemmings, and gatherings, and crumplings, and clippings, and what not." Any wood or walk has proved this in general as a delightful picture to the eye.

But now we want to look a little closer at some of these forms. And Alice shall tell us where to find a round leaf. She says her "Nasturtium has nearly round leaves." She begs us to go to the great stone vase where its scarlet-velvety flowers and deep-green leaves grow so richly. Ah! here it is. Alice gives each of us a leaf. Plenty of juice these clear, round, twining leaf-stalks (petioles) hold. Turn your leaves over, and find the veins whence it flows into the leaf. The great veins in their little woody tubes form the framework of the leaf. Do you not see, as you hold it by its petiole, how they strengthen and support it like ribs? This did not happen so. Every leaf is builded with a purpose; and while many are so beautiful, we almost think that is their reason for being in the world. We may be sure they are none the less fitted to their plant or useful to it.

Now you see how a round leaf needs a spreading frame; and this starts off from center to circumference, and holds the large, tender, thin leaf, like the ribs of the little Japanese sunshade Alice has. Harry "wonders if sunshades and umbrellas were not designed from a leaf?" And I think he may be right; probably leaves and flowers have furnished designs for many useful as well as beautiful things that we have.

This is called a *simple* leaf, because it is all made of a single piece upon one petiole. This I wish you all to carefully store away in memory.

Do you think a round leaf a common form? Marie, "Not very; we see more oval, and pointed, and divided, and narrow, and crumpled *ones." And you* seldom find a petiole where this one is, nearly in the leaf-center. Can you think of any larger leaves whose frame-work is conspicuous and stouter still. Harry: "The rhubarb-leaf, and the sunflower, and cabbage." Think what flimsy things they would be if they were soft and yielding as a flower petal!

Leaf-building is very wonderful, and we have by no means learned all about it yet; but now we will stroll down the road in this gentle sunshine. I wish to show you another simple leaf, with a different frame and veins, and so of a different shape from this.

The way is lovely, and we pass many pleasant trees, and brush the peeping golden-rod as we walk. Here are the brown bars; and now you see the tall Indian corn-leaves rustling over them. Hush: how musical is the sound! Let us stand close to these ample leaves and examine them.

Who will tell me their form? Harry thinks them "like a sword"; Frank, "like a lance"; while Alice says, "the corn-field waves with lines of green." They are lance-like and line-like. Because they are line-like they are called *lin-ear* leaves; and their true definition would be, lance-linear, which I am sure you can all understand and remember.

Find me the mid-vein. Yes, it is line-like, too; and forms the stiff ridge in the middle of this long, tapering leaf, and is its chief strength. Do you find any veinlets at the sides? I have to wait a bit for an answer to this. You think there are none? Do you not see these long lines, like little parallel stripes, running through the leaf from base to tip? These are the veinlets, and they name the leaf a *parallel-veined* leaf.

Notice how all these fine long leaves yield and bend sufficiently to accomodate one another, and so there is room for them all. Now if each lengthened leaf was extended by a stiff framework, to point its lance as far as it could reach, what a formidable appearance would the farmer's fields present! It would seem as if all were at war; and then, what a surface of ground would be required to hold the corn-stalks! There would not be half room enough in the world for all our grain. As it is, this line-like texture bends just enough; the great leaves give each other room, rustling peacefully. Almost they seem to be whispering together how they agree, and as they touch they do not fray,—

"nor is there strife
'Mong them for *mine* and *thine*."

We may all read here a gentle lesson of the beauty of peace and agreement.

And now we have learned that,—(1) there are *net-veined* leaves; (2) there are *parallel-veined* leaves.

The net-veined leaves have branching veins. In the parallel-veined leaves the veins always run side by side, line-like.

I think this will be enough for you to learn, to-day, of the nasturtium and the corn-leaves, though there is many another instructive truth hidden in each plant. As we resume our walk you will perhaps like to think of other linear, and lance, and sword-like leaves with line-like veins. You name the useful, humble grasses, which make our fields and lawns so green and soft, and which feed the cattle, and the leaves of the beautiful lily tribe.

This will do for our plant talk. Now we will follow the insect-sound in the soft, hazy afternoon; and the rosy-cheeked boys shall show us where the hazelnuts are growing sweet and firm, and we shall see where the wild grapes hang their heavy clusters, soon, through the "mild, sweet days," to turn their ripest purple.

PRIMARY LESSON IN NUMBER.

BY MARY I. PETTINGILL, LEWISTON, MAINE.

I.

Note.—In the number-lessons previously given only objects and marks have been used. The necessity of such a lesson as the following will be apparent to every teacher who believes that no *term* should be given children until they have been made to see the need of *something*, in advance of what they know, and not until *the idea* has been developed which the term implies.

Point.—To develop the idea of necessity of, and give term, figures; also to teach the characters 1, 2, 3, 4, 5, 6, 7, 8, 9.

METHOD.

Teacher calls attention of class, and tells several children to make nine marks on the board. Children do as told, and state what done. Teacher makes on the board several figures, as a square, triangle, and oblong.

"I want some one to make nine marks, just as large and nicely as you always have, in here (pointing to the square, etc.). Who wants to try?" Several children try and fail. "What have you done?" Children tell how many times they have made nine marks. "What did I tell you to do?" "Make nine marks five times." "What else?" "Make them just as large and nicely as we always have." "Why did you not do it?" "Did not have room enough" Similar questions several times.

"Who will try and remember what we have been talking about until *I ask you again?*" Children raise hands. "Who would like to go to the board and make nine marks, as large and nicely as you always do, in a half of a minute?" Children raise hands; several try and fail. "What have you done?" Children tell how many times they have made nine marks. "What did I tell you to do?" "Make nine marks five times, as large as we always have." "What else?" "As good as we always have." "In how long a time?" "In a half of a minute." "Yes, I told you to make nine marks five times, as large and nicely as you always have, in a half of a minute; how many think I did?" Children raise hands. "How many did it?" No hands raised. "Why not?" "Did not have time enough." "Why did you not make nine marks five times in these?" (pointing to the square, triangle, etc.) "Did not have room enough." "Why did you not make them in a half of a minute?" "Did not have time enough." Drill on these statements until they are understood by the class.

"How many would like to have me tell you something?" Children raise hands. "Now listen; I know something that we use which means just the same as nine marks, that you can make five times in each one of these, and can make five times in a half of a minute,—who would like to see it?" Children raise hands. Teacher makes figure nine on the board. "What does this mean?—just the same as——?" "Nine marks." Teacher has several children make what means the same as nine marks; state what done, and the class decide each time. Teacher now erases marks from the square, triangle, etc., and, pointing to them, says, "Who wants to make what means nine marks in these?" Several children try and succeed; class decide each time. "Why could you not make the *marks* when you tried before?" "Did not have room enough." "Who wants to make what means nine marks, five times in a half of a minute?" Children raise hands; several try and succeed. "Why did you not make the *marks* when you tried before?" "Did not have time enough." Similar questions several times. Similar plan for teaching children to make 8, 7, 6, 5, 4, 3, and 2, though but little development will be needed for these.

Teacher tell children in regard to *one*, that people knew of no easier way to make what means as many as one mark, and so used 1. Teacher has children make marks, and these they have learned about which mean the same as marks, telling each time that they use them to save time and room. Teacher erases all *marks*, leaving *figures* on the board. Teacher questions, and children give name of each. Teacher, pointing to each and all, "Who knows what we call all these that mean the same as marks, and which people use instead of marks, to save time and room?" Children or teacher give term, *figures*. Question children on what figures are. Teacher should have children make figures, state what called, what used instead of, and why used.

FIRST STEPS IN WRITTEN LANGUAGE.

BY F. B. GREENE, A. M.

I.

The growing interest in the methods of teaching language suggests the question,—"What is the real object of language-lessons?" The ready answer is, "To impart a proper knowledge of the use of language." No one will doubt the soundness of this theory, but there seems to be reason to question whether its purpose is fully carried out in the schools of to-day.

To use language well is to speak, read, and write well. Do the scholars who leave our public schools fulfill these requirements? Whatever may be said of the speaking or reading, there is a lamentable deficiency in the writing. Little attention has been paid to writing *language.* There probably has been plenty of instruction in writing *the letters*, and *combinations of them*, but a knowledge of penmanship, however thorough, does not enable the pupil to write a good letter, or in any way to express his ideas with the pen.

By written language is meant all forms of language which appeal to the eye. Reading is therefore included in this classification, as well as writing itself. It should be an exercise in interpreting the thoughts of others, while writing should be the expression of one's own thoughts. When the child can read or write, unconscious of the characters which he sees or makes, with his attention occupied solely by the thought, then he is using language as it was intended to be used. To attain such a result should be the real aim of lessons in language.

To become acquainted with language it is necessary that it be presented in a natural way, just as it is used. The child is ever ready to receive language in this way, but naturally rebels against an array of letters, sounds, principles, elements, and all the technicalities which render the school-room so distasteful to him. In other words, if he is to make a successful study of language, he must view it as the medium for expressing thought. The anatomy of language,—its grammatical relations, its orthography, the analysis of the letters used in writing it, —must be made subordinate to the main idea. In time all this may be investigated to advantage, but not at the outset. Neither should one phase of written language be developed to the neglect of the other. As reading and writing are the counterparts of one another, they should be developed together. Generally the scholar learns to read long before he learns to write. He should do both at once, and will learn to do *each more rapidly* by combining the two processes.

When this plan is faithfully followed, the teacher is rewarded by the most substantial results. The scholars may not be able to recite many abstract rules and definitions it is true, but they have acquired something far better,—a practical knowledge of what the rules mean. They can *do* what another class can *only tell how to do.* They can read intelligently, not mechanically. They can spell correctly, for it is impossible to write without spelling. They use capitals and punctuation-marks properly, because they learn to do so as unconsciously as they learned to speak; and in addition to all this, they are unconsciously gaining an acquaintance with many of those subtle constructions which it is so hard for the grammarian to define.

The greatest difficulty to be encountered in this method is at the start. If a teacher once begins right, the way will be clear. It will be the aim of succeeding articles to furnish such hints as may be of service in the school-room.

NATURAL HISTORY IN PRIMARY SCHOOLS.

BY J. M. ARMS.

V.

Every teacher cherishes an ideal of what her school should be. In the effort to realize it each pupil, each lesson, indeed the school-room itself, bears a part. Though the ideal may never be attained, the teacher knows full well that to its faithful preservation she owes whatever success may be hers; that to it the school owes its best influences.

We wish, first, to describe Huntington Hall as it impressed the teachers on the February afternoon of Professor Hyatt's second lecture, remembering that its epitome is the ideal school-room when lessons on hydroids and corals are given; and, secondly, to show as best we may in so brief a number, Professor Hyatt's method of teaching these subjects, hoping that our readers will not be satisfied till they have sought further light from the *Science Guides*, Nos. IV. and V.

In these little books teachers will find whatever they may need; not questions and answers surely, for it is not the object of the *Guides*, nor of these articles, to satisfy a desire born of the love of text-books. To aid in carrying out "the natural method" of teaching, the *Guides* are rich in suggestions of materials, specimens, diagrams, models, etc., and they point out the best way of using them, leaving the details entirely to each teacher with a delicate appreciation of her powers of adaptation to her special need. Certainly every teacher who is such in reality, rejoices in the larger freedom, whereby she is brought into closer relations with her pupils, while the minds of both are stimulated to greater activity.

To say that Huntington Hall was attractive with the living beauty and brightness of the sea, is to express the reality very feebly. Orange, brown, white, and spotted sea-anemones were expanding their delicate fringes. Brilliantly colored hydroids called forth many an exclamation of admiration. These had been brought from their home in the cold, clear waters at Beverly bridge, by Mr. Henshaw, assistant to Professor Hyatt, whose labors throughout the course were untiring. The blackboards were covered with drawings; colored charts hung near the speaker's table, which was crowded with specimens; while each teacher was provided with the tubularian hydroid, and with six varieties of corals.

But what had the picture of the hydra on the board to do with this tubularian hydroid? or why were the sea-anemones and the corals brought into each other's society? The answer may be briefly given. Similarity of structure is the bond of union. Become intimately acquainted with the hydra of our ponds, and you number among your acquaintances the hydroids of the sea; become familiar with the structure of the sea-anemone, and you know that of the coral animals.

Professor Hyatt described the hydra as a hollow tube closed at one end, with a mouth raised on a proboscis, and surrounded by tentacles. This is about all there is to the little animal, but this is an advance upon the Amoeba (not "Amosba," as printed in the last article), and the sponge, for here we have simplicity in a definite, individual form.

This brief description of the structure of the hydra, and its relatives, the hydroids, does not by any means tell all we know about them. The story of their life and development is stranger than a tale of fiction. In the whole animal kingdom there is nothing that seems to us more wonderful. You can read it for yourselves in Mrs. Agassiz's charming little book, which forms the fourth in the series of *Guides;* you can prove it for yourselves by putting some of these plant-like animals in your aquarium, and watching the succession of marvellous changes from hydroid to jelly-fish, and from jelly-fish on to hydroid again, — the miracle of "alternate generations."

We will next see what links bind the hydra to the sea-anemone, and this to the little coral animal. If you turn the proboscis of the hydra inward you have a sac hanging within the body, with an opening (which was the mouth) communicating below with the general body-cavity. If, *now, you divide* this cavity by fleshy upright partitions, you have a sea-anemone. The plan of structure of the two animals is the same. In both you have a tubular body, with a mouth surrounded by tentacles; in both a stomach, though in one it is a hollow scooped out of the sub stance of the body, while in the other it is a sac within the body. The proboscis of the hydra is said to be the homologue of the stomach of the anemone, but as the interesting subject of homology will be more strikingly illustrated in our next number, we will not speak further of it here.

Besides having living specimens of the anemone for children to observe, its internal structure may become familiar to them by diagrams, and by cross and longitudinal sections prepared as directed in *Guide* No. V. A model of the animal, like one used by Professor Hyatt, can be made of card-board with little expense.

When at last the anemone is well known, corals can be understood. The genus Galaxea is one of the best to study first. We are much mistaken if the children do not recognize at once a resemblance between this coral, as they look down upon it, and the cross-section of the anemone previously examined. There is, indeed, but one very noticeable difference. The partitions in the coral are stony, while those of the anemone were fleshy. In the living coral animal these stony partitions are additional ones, built up between fleshy partitions, which last are identical with the fleshy partitions of the anemone; but when the animal dies the organic tissues decompose, leaving the calcareous skeleton. It would seem as though the coral animal was only a little more ambitious. than the anemone, which is content to die and leave naught but the memory of its beauty. Great as is the variety of corals,—ranging from the massive Madrepores to the delicate Gorgonias,—the structure of the little animals whose skeletons they are is essentially the same as that of the sea-anemone. We would say here that teachers can easily procure specimens of corals, as the common kinds are cheap, and one specimen can be broken into many fragments, each showing the characteristics which a pupil needs to see.

We cannot speak of the revelations of beauty and wonder which may come to a little child through a branch of coral. Wide, indeed, is the horizon which extends about it, for it knows not only the secret of its own being, but also that of the coral islands in the far-off seas, and of the coral rocks that help make up our earth. It can lead the child to kindred forms of exquisite loveliness, and tell him wondrous stories of the olden-time, when our planet was young and growing. To such objects of beauty the little folks turn eager eyes, and to such true stories they give attentive ears. Let each teacher guide and stimulate the curiosity which belongs to childhood, till love for beauty and for truth becomes the controlling passion of youth.

ELEMENTARY MUSIC FOR PRIMARIANS.

BY W. S. TILDEN.

III.

In the first number of the present series we commenced the lessons in "duration of sounds." It may be remembered that we said "duration is represented by extension from left to right," upon the printed page or upon the blackboard. This principle applies in all methods of notation; so that, in teaching this fact, we are making the way clear toward the study of notation at the proper time.

This left-to-right extension is divided into convenient portions, separated by bars, and these portions represent measures. They are not the real measures, only the signs of measures,—just as the written or printed word is not the real word, only the sign of a word. The word exists in human speech, even if it were never written; so the measure is an entity in the absence of all written representations, and it is the measure itself that is to be first presented, as described in the paper referred to; afterward the sign therefor may be placed before the pupil to advantage.

The next step will be to consider the measure divided into as many parts as there are beats in it, and represent it in the following manner:

| *Down,* ¦ *left,* ¦ *right,* ¦ *up.* | *Down,* ¦ *left,* ¦ *right,* ¦ *up.* |

Now, as we have made continued tone to be represented by a broken horizontal line, we may very readily represent sounds of various lengths by making the broken line to extend over one or more parts of the written measure, thus:

A sound four beats long.
|la --¦----¦----¦----|

Sounds two beats long.
|la --¦----¦la --¦----|

Sounds one beat long.
|la --¦la --¦la --¦la --|

In giving this lesson pursue the object-method,—that is, let the thing itself be presented before its sign. The teacher of music must remember that the object is not something to be seen, but something to be heard, of which the thing seen is only a representation. Therefore, having the measures with their subdivisions placed in readiness upon the board (the bars should be some two feet apart for distinctness), commence by singing one *la*, four beats long, while beating the time, and call upon the pupils to observe how many sounds were sung, on *which* beat it commenced, and how many beats it continued. Then the *la may be written* in its place, and the continuation-line extended over the four subdivisions. When this is completed, take up the second and third measures in the same manner. Each measure should be sung from the board as it is written out.

Exercises with certain parts of measures passed over in silence will be treated in a similar way. First, cause the pupils to observe what is done, and then give the representation:

A sound three beats long, and one beat in silence.

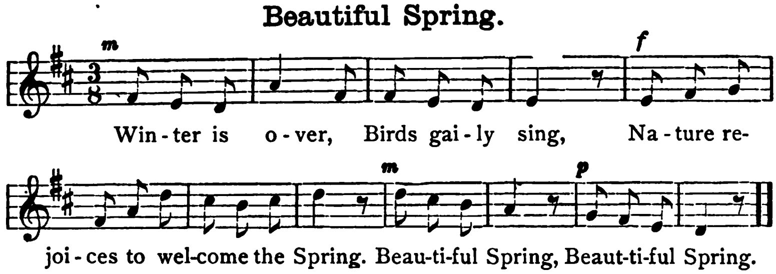
| la --¦----¦----¦ |

A sound two beats long, and two beats in silence.

| la --¦----¦ ¦ |

We now give a new song for the children to learn to sing by imitation:

Beautiful Spring.


m
f
m
p
Win-ter is o-ver, Birds gai-ly sing, Na-ture re-
joi-ces to wel-come the Spring. Beau-ti-ful Spring, Beaut-ti-ful Spring.

II. Soon will the sunshiue
Bright blossoms bring; [Spring.
Children will gather gay garlands of
Beautiful Spring,
Beautiful Spring.

III. Now with glad voices,
All gayly sing; [Spring.
Join in the chorus of welcome to
Beautiful Spring,
Beautiful Spring.

◆

PRIMARY READING.

BY MISS OLIVIA HAMBLY.

VI.

Having the lesson prepared on the board, the children may begin at the end and sound and pronounce each word as the teacher points. Some of them will almost invariably tell the new words from the sounds. If not, tell the word,—and often *tell words* before they are sounded, thus combining the word and sound-method through all the lessons.

They may go through again, saying as many words as they can without sounding. Then they may do the same from their books, pointing to each word as it is said. If the class is large, this will occupy one lesson.

When little children first use books they cannot, as a rule, keep their places and follow the others by their eye alone; and even with the aid of pointing they will lose the place very often for the first few weeks. The teacher must of course go among them and help them, and,—have patience; but they must be made to feel from the very start that to keep the place is important, and as soon as they *can* do it they *must*.

The next time let them say each word in concert, still beginning at the end. But, in order to make this concert-work of benefit to all, the teacher must, both by word and by the whole tenor of her bearing, make the children feel that it is for all of them,—that each child must look at each word as it is said.

After this each child can call a word, and, by brisk work, you can go around the class in a few minutes. If this individual work be from the board, it is best, after a few lessons, for the teacher not to point to the words for each child. This better secures attention, and cultivates self-reliance, for in this way all the pupils must notice the word that each child says, or they will lose the place.

At the next lesson they may go through in the same way, from their books. It is well sometimes to let the whole class stand, each child sitting down as soon as he has said his word; when every child is down, let the class stand again, and so on to the end of the lesson. At other times, to let each pupil take a sentence and call every word in it, the class repeating it after him. If he miscall a word he must not only correct it, but remain standing. This constant motion rests them, for it is what child-nature calls for, besides throwing a spirit of animation and vivacity over the lesson.

All this sounds tedious in theory, but in practice it is not so, for the old adage is reversed here,—it is easier done than said. And, if done in the right spirit, the children will enjoy it, for I have seen their eyes glisten with pleasure when the whole class got through perfectly,—by perfectly I mean without carelessness,—and with tears if some were left standing.

There is now a thorough groundwork for the *real* reading-lesson, for the previous lessons should not be called *reading*-lessons. The first may be called a sound-lesson, and the others word-calling lessons. There is *much* in a name here. These little distinctions, simple as they are, help the children to realize the difference between *word-calling* and reading.

These last, or real lessons, can be taken up very much as they would be with other pupils. And now the primary teacher must feel, if she *has* never felt before, the importance of the work. It is, perhaps, too much to say, that on the primary teacher depends the child's future success as a reader; but it is not too much to say that on her depends chiefly the inculcation of *habits in reading* that make the good reader or the poor reader. The most important of these, perhaps, is the habit of thoughtful carefulness in calling words, combined with a ready recognition of the same. This habit can only be formed as all other habits are formed,—by constant repetition and persistent holding on to the same thing. This calls into play such virtues as patience, perseverance, forbearance, etc.

But the one thing, the comparatively total ignorance of the children, which makes the primary teacher's work so difficult in everything else, is with regard to this point our great vantage-ground. We have no preconceived ideas or habits to break up, except in a few cases. We have the fresh clay to work upon, and we should so mould it that the workers who come after us will not have to break to pieces and remould before going on with the work. Besides, the broad influence of this thinking-before-speaking habit will be felt in all the work of the school-room, although it may not show itself till the middle of the term or after. Miscalling words, arising from careless habits, can and should be corrected in higher grades. But, oh! for the harm sustained by the child meanwhile. And, oh! for the teachers that have to do that work.

◆

HISTORY FOR THE LITTLE FOLKS.

BY LU. B. HENDEE.

IV.

Teacher.—Tommie, you may take the pointer and show us where the Isthmus of Darien or Panama is.

James.—That is not right; that is the Island of Cuba.

Teacher.—Mattie may take the pointer. Is that the place. *Ans.*—Yes, ma'am.

Teacher.—Point to Cuba; Hayti; Florida. Where is the Gulf of Mexico? the Pacific Ocean? Does anyone remember who lived at Darien? *Ans.*—Balboa.

Teacher.—What did he discover?

Hattie.—The Pacific Ocean, in 1513.

Teacher.—That is right. You remember I told you Balboa was very anxious to have the king appoint him governor of Panama, and he wished to do some great thing. When he had found the Pacific he returned to Santa Maria, and sent word to the king all about it, and wanted him to send one thousand men, to go with him to a country southeast,—Chili (point it out, and run the pointer along the course),—and conquer it, and get gold, and pearls, and such things he thought he would find there, for this was the country the Indians told him about. King Ferdinand was very much pleased with the news of the discovery, but, on account of an enemy of Balboa's, he appointed Pedrarias governor. Pedrarias came to Santa Maria with twelve thousand men; he found Balboa hard at work, making himself a hut. Balboa was very much disappointed because the king did not make him governor. However, he took it good-naturedly, but Pedrarias was not kind to him. He found fault with Balboa, had him tried, and made him pay large fines. At last the king sent word to Balboa that he might go to the rich country (point to it, Chili) and be governor there. Just as Balboa had his boats all prepared, and three hundred men were ready to go with him, Pedrarias sent word that he wished to see him. As soon as Balboa came to the place, Pedrarias had him arrested, tried, and put to death by burning. Now I will let each of the little girls in this row tell me what they know about Balboa.

James.—Nellie said he went home in chains,—that was Columbus.

Teacher.—When was Columbus sent home in chains? *Ans.*—The third voyage.

Teacher.—Now you may ask me some questions.

Mary.—How old was Balboa?

Teacher.—I do not know; guess he was about 40 years old.

Allie.—Where did he live?

Teacher.—In Italy. (A score or more of hands up.) Grant?

Grant—He lived first on the Island of Hayti.

Teacher.—That's so! and moved to Spain.

James.—No, ma'am; he moved to the Isthmus of Panama.

Teacher.—Who did live in Italy and move to Spain? *Ans.*—Columbus.

Teacher.—What did Columbus discover? What kind of people did he find? How many other voyages did he make? In what year did he visit South America? Why was this country named America instead of Columbia? Who discovered Florida, and when? How did De Leon die? *Ans.*—He was killed by the Indians.

Teacher.—Repeat with me, Balboa discovered the Pacific Ocean in 1513.

A good way of fixing dates in the minds of the senior class is the chain method. Let each one procure or make a small blank-book, 2½ by 4 inches in size, and make two or three links on a page. The teacher may make the chain on the blackboard, adding a new link each time a new story is told. Place the name of each discovery or event within its link, with the date ; or the name of the discoverer, and date.

America, 1492.		*Florida,* 1512.		*Pacific,* 1513.		*Desoto,* 1541.

Note.—Tbese dates should be plsced upon the blackboard in the form of a *chain*, with *connecting links*, to enable the pupils to see the relation of time clearly.

* * *

CULTURE IN ELEMENTARY SCHOOLS.

BY GEORGE P. BROWN.

The *elementary schools* afford too little instruction in reading and writing. Not too little time, perhaps, but too little thought and study are given to these subjects. I was in a "good school" recently. The machinery was working perfectly. Per cents. in order and examination were undoubtedly high. A class was reading the "Old Oaken Bucket." The lesson was completed in good order. Pronunciation, enunciation, position, modulation, quality of tone, all near the standard. After the exercise was finished, the teacher, with a gratified look, requested me to ask the class some questions. I asked first how many buckets were in the well. The reply came quickly from several that there were *three*,—"the old oaken bucket, the iron-bound bucket, and the moss-covered bucket." I then called their attention to the couplet,—

> " And soon, with the emblem of truth overflowing,
> And dripping with coolness, it rose from the well,"—

and inquired what was the emblem of truth here spoken of? After some hesitation one of the bolder pupils said she thought it was an *eagle.*

Now is it too much to say that this teacher gave heed to the anise and cumin, and neglected the weightier matters ?

Composition, other than the formal construction of sentences that express no thought, is neglected in every grade of school. The way is here open to start the pupil in the work of analysis, comparison, discrimination and criticism, that shall in time develop into "tact and delicacy of judgment," which belong to culture.

THE RECREATION HOUR.

CONDUCTED BY MISS S. P. BARTLETT.

[This may be read by the class, or by the teacher with the class.]

The week before the long vacation somebody found a humming-bird's nest, much to our surprise and delight, upon a limb of a pretty dwarf pear-tree, only separated from the house by the children's croquet-ground. During the sunny days of Spring-time the grass had been allowed to grow thick and beautiful over this ground, making a carpet of waving green blades, now waiting the mower and his scythe. So, you see, no little feet and busy plays had disturbed the building humming-birds as they wrought their wonderful wee nest in the shadow of the higher old trees than that which rocked their soft cradle; while days grew fairer, and brighter, and longer; and now, lo! when we found it, already two snowy, tiny eggs rested in the downy hollow of its cup,—so little and so fragile that we almost felt we harmed them to look at them.

As we stood upon the garden-steps and peeped into the tree that held this tender little birdie-home, we whispered "Now what shall we do? Shall we tell the children, or not?" Perhaps you think that was quite a cruel question, when the children were so sure to be delighted! But then,—how could we keep such eager little folks from too many loving visits to such a treasure; and would papa and mamma Humbird endure so many calls and so many peeps, to say nothing of the little fingers that would be surely tempted to feel "how soft!"

Even with our two peeps the hearts of the parent birdies were getting much disturbed, and a swift dazzle of tiny wings darted by us up into the blue sky, sorely distressed by what had already happened. No, we would not say anything to the children yet; let the mother-bird rest, until her little birdies nestle under her tender wings, and then we will tell the children of the humming-bird's nest, when it will be more of a wonder still.

For several days, from our windows we could watch busy Mr. Ruby Throat sweeping like a flash of color from tree to flower, from flower to nest; and now and then both birds would hum away after honey and insects, like living jewels in the Summer air. But their flights were short. Soon the little mother returned to her snowy eggs in the breeze-rocked tree,—and how happy they both were!

Another morning came the mower and his scythe. He cut the thick grass with long, strong sweeps, and he whetted his scythe with ringing *strokes* under the pretty pear-tree; and with long strides and heavy steps he went up and down, and back and forth, and so he mowed the square.

What do you think the frightened little birds could think? It is very well they could never have heard of any giants in story-book land; surely, this was a real terror come to their peaceful nook, worse than fable! Then there was the tossing of the fragrant hay, at times, all the warm day; scarcely dared they speed to the dear nest before some laughing little boy or merry raker would be close beneath again, having such a nice time, in which they could not join.

Oh, dear! dear! We thought they would surely fly away, and never come back again any more. That sweet day made all the hay, the weather was so bright and clear. How the perfume of the opening roses and drying hay filled the whole house!

The next morning we sought the bit of a nest, stealing softly to look, as closely as we could, thinking poor little Mrs. Ruby must have been frightened from her snowy eggs forever, and the pretty nook deserted. But there came a whirr of purple and green in swiftest flight to the very spot, while we gazed! Here surely was Ruby Throat himself, and up in her nest was cuddled the dear little mother, sweetly brooding her beautiful eggs. Then we stole softly away, saying they were wise birdies after all, and must have known we would not have them harmed.

Next, the children put out their croquet, after the hay was gone, and what do you suppose the birdies thought of all that?

But how shall I tell you what happened in a few more days? A great wind blew up from the sea, tossing angry waves upon the shores, and sweeping strong black clouds over the skies. All night long it blew, and blew, and the heavy rain beat. Boats upon the ocean rocked like egg-shells, and drifted helplessly upon the ragged rocks; the sea-birds screamed, and the little land-birds hid; and the trees were bent, and twisted, and broken, and the blossoms spoiled. What a storm it was!

Alas, for the humming-bird's home! When the storm died we went and looked, and found an empty nest now, empty of birdies and empty of its tiny eggs, too, alas! Down upon the grass-edge we found one broken one, that was all.

Strange to say, the soft little nest had rocked out the gale unharmed upon the elastic branch where the wise bird-builders had fastened it. We called the children now to see it, and then took a sharp knife and cut the branch from the tree, with the pretty nest among the leaves upon it. Here it is, for me to describe to you.

It is just about as large as a knot of the wood would be, which is what you would mistake it for, looking up, as you stood beneath the bough; and that is precisely what the little nest-makers intended when they so cunningly wrought it. The outside is deftly covered with bits of green and gray lichen from the old wall; and it is made of the finest, silky, buff fern-wool from the wraps the pretty meadow-fern leaves cast aside when they uncurled after their Winter nap.

But touch it, and,—O, how soft! Within, its pretty hollow is cup-like, and not larger than the half of an English walnut. The whole nest is made of the soft wool; there are no long grasses, and horse-hairs, and threads interwoven, as in the robin's and sparrow's; and the hollow where the frail eggs were laid is soft as a cushion of yielding velvet. This is more sparingly dotted with specks of moss. The eggs were like two tiny beads, white as the driven snow. Nothing more perfect than the whole can be thought of.

The mother-bird sits two weeks, and when the little birdies are hatched they are about the size of bees. We are told by those who have studied the habits of the Ruby Throats, that then, as the birdlings grow, the father and mother build the wonderful bit of a nest up higher around them, for their safety. They stay about two weeks in their soft home, and then all fly away together to the flowers. The tiny nestlings do not have to practice at all, but we are assured they can then fly swiftly and strong at once.

The Ruby Throats are the family that visit our Northeastern States, and which love to hover in the sweet old-fashioned gardens over lilies, and woodbine, and trumpet-flowers, and phlox, and many another bed of blooms.

They pump up the honey by means of their delicate, long, tube-like tongues, and they can catch the insects they need with it, too. It is made, really, of two tubes, joined together nearly the whole length, and ending in a little spoon-like point. It is very sticky, and so the insects after which they dart cannot escape when seized by it. It is also fringed with very small spines or bristles, which still further assist the capture.

Much that is interesting remains to be told of these wonderful tiny birds, for they are of many beautiful kinds, and dwellers in many countries of the Western hemisphere.

I will only add now, that we have determined, if ever we find another nest in the little pear-tree, to tell the children, at once; but I very much fear the lovely Ruby Throats will never build another dear home there, so long as they live!

GRACE-HOOPS.

We remember "F. E. B.," in the May number, inquired for "graceful *out*-door games for children." This may be played out-doors or in, and affords very good and healthful exercise; and when well played is extremely graceful, more especially for girls. It is played with two small hoops and four sticks. The hoops should be light, and may be wound with colored ribbons. Each player takes a pair of sticks and a hoop, and stands opposite her opponent. The sticks are held one in each hand, so as to cross; the hoop is hung on their points, and then tossed over to the other player, who must endeavor to catch it on the points of *her* sticks, having first tossed her own hoop to her opponent. The hoops are thus alternately thrown backward and forward, and received on the points of the sticks, which are ***always held across each other.***

Every time the hoop is successfully caught without being allowed to fall to the ground counts one, and the player who can count most when the game is done wins the game. To become so expert as always to catch the hoop requires considerable practice. Beginners had better commence with but one hoop between them, as it is much easier than to keep two going at once. Any little girls who have never tried this game will be sure to like it.

A gold fringe on the purpling hem
 Of hills the river runs,
And down its long, green valley falls
 The last of Summer's suns.
Along its tawny gravel bed,
 Broad-flowing, swift, and still,
As if its meadow-levels felt
 The hurry of the hill,
Noiseless between its banks of green
 From curve to curve it slips;
The drowsy maple shadows rest
 Like fingers on its lips.
Touched by a light that hath no name,
 A glory never sung,
Aloft on sky and mountain wall
 Are God's great pictures hung.

We wish to thank the botany class of four young girls at Center Point, Ill., for their interesting letters, and very creditable analyses of specimen flowers received, and hope again to hear from them.

OUR NOTE-BOOK.

CHILDREN'S JOYS.

BY SARAH DOUDNEY.

The children's world is full of sweet surprises;
Our common things are precious in their sight:
For them the stars shine, and the morning rises
To show new treasures of untold delight;—

A dance of bluebells in the shady places;
A crimson flush of sunset in the west;
The cobwebs, delicate as fairy laces;
The sudden finding of a wood-bird's nest.

Their hearts and lips are full of simple praises
To him who made the earth divinely sweet;
They dwell among the buttercups and daisies,
And find his blessings strewn about their feet.

But we, worn out by days of toil and sorrow,
And sick of pleasures that are false and vain,
Would freely give our golden hoards to borrow
One little hour of childhood's bliss again.

Yet he who sees their joy beholds our sadness,
And in the wisdom of a Father's love
He keeps the secret of the heavenly gladness:
Our sweet surprises wait for us above.

From every section of the country comes the gratifying intelligence that the primary schools are coming to be regarded as of the first importance in the system of American education. New and improved methods of instruction are being introduced and tested by the ablest superintendents and teachers. Exercises of observation and conception are being given by means of objects, such as the eye can see, the hand handle, and the ear hear. The imagination is stimulated and guided by means of narrative and reading, which tends to develop a power to clothe the knowledge acquired by the pupil with a new and refreshing beauty. All of this work is very valuable, and highly promising for the future of our educational progress.

We wish, however, to direct attention to another phase of the primary teacher's labors,—that relating to the importance of cultivating the child's capacities for happiness. It should be constantly borne in mind that childhood is especially the period of life when cheerfulness and the spirit of buoyancy, and even mirth, are to be encouraged and fostered. Amusements of a proper character are just as essential to the natural growth and development of the child's mind and heart as mental and moral instruction. We fear that teachers of young children too often forget this important truth, and impose upon them the gravity and composure that seem fitting to the riper years of manhood.

Fun and innocent frolic are as necessary to youth as sunshine is to the growth of the young plant in Spring-time. To stifle this tendency and love of merriment, unduly, is to chill the nature of the child, to cramp the free and active limbs into the dignified and solemn gait of its elders. Teachers should be earnest in their endeavors to make children *good as children*, and not to attempt to make them dwarfish representations of mature men and women.

The *child* lives in the present. The reflective power that enables one to connect the present with the past, and to peer into the future, is undeveloped, and any strained attempt on the part of the teacher to force upon the child the shadows of the past, or the possible burdens and cares of the future, is not only unwise but cruel. Too much curbing of the child in early years generally produces morbidness and an unnatural gloom; and when the undue restraints of youth are necessarily diminished, the mind, wearied of its shackles, often reacts and bursts forth into excesses and errors.

Childhood needs guidance; but it also needs warm sympathy with its exhilerant life, and a wise consideration of all the circumstances that belong to its age and natural characteristics. The earnest and faithful teacher should carefully study the whole work, and while the mental and moral training may engage primarily her time and thought, the importance of consulting the child's happiness in his education should not be neglected.

" Let us gather up the sunbeams
Lying all around *their* path;
Let us keep the wheat and roses,
Casting out the thorns and chaff.

" Let us find our sweetest comfort
In the blessings of to-day,
With a patient hand removing
All the briers from *their* way."

In our interviews with parents from time to time, we are pained to hear them allude to a prevailing practice which we had hoped had long ago become obsolete among teachers of young children,—that of "*scolding*." Inappropriate to any age, scolding appears almost hideous to young pupils in the primary schools. The teacher who so far forgets her position as the dispenser of kindness and love, in her labors and intercourse with little children, as to indulge in this irritating habit, should at once either abandon it or resign her position. Scolding turns a school into a pandemonium, and creates a feverish state of unrest fatal to any good work. We know well the strong temptations of the primary teacher, with her multifarious cares, to lose her equanimity and yield to the exasperation of the moment; but she should constantly bear in mind that scolding never did anybody any good, and grows to be very uncomfortable to the one who indulges in it. It is a very bad practice. Arrest it from this hour, and put yourself under bonds to be always good-natured among your little pupils. Remember the proverb,—" A soft answer turneth away wrath, but grievous words stir anger."

One of the best opportunities the teacher of little children enjoys to ingratiate herself into their love and sympathy is by familiar "talks." Children are overflowing with curiosity, and reach out perpetually for new ideas. They will learn with delight from the lips of the winsome teacher what they would deem drudgery if required to study from books. The art of talking well to children is one to be studied and cultivated.

The amount of training that can be done in a lively and well-directed conversation with young pupils, during the few minutes which may properly be devoted to such an exercise each day, can hardly be estimated. Such an exercise requires, on the part of the teacher, mental activity and stores of useful and suggestive information, which can be presented in an interesting and systematic manner. Rambling and desultory talk is never profitable, but a *conversation* that has a purpose to fasten or convey some new and useful thought in the mind of the child is always profitable.

Among the many admirable general suggestions made by the School Board of Lawrence, Mass., to the teachers of that city, we find many which are suited to all parts of the land, some of which we quote and would emphasize their importance, and urge upon primary teachers the adoption of such suggestions if they would secure for their pupils the greatest good. Excellence in the methods of teaching the branches required in the schools is much to be desired; but excellence in molding habits of life in accordance with the principles of sound morals, which are the foundation of good character and of future usefulness for the children, is an object of still higher importance. The duties mentioned are as follows:

"To awaken the moral sense of the pupil, and lead him to distinguish right from wrong. To teach habits of order; proper behavior at school, in church, at home, and on the street; duties to parents, teachers, brothers and sisters, the poor, the aged, and the infirm; and the duty of doing as he would be done by.

"To teach verses and maxims. To lead the pupil to distinguish, appreciate, and name *moral qualities*, illustrating by familiar anecdotes and biographical sketches such qualities as industry, obedience, kindness, generosity, etc.

"Every case of quarreling, cruelty, deception, profanity, etc., should be made to appear in its true light.

"Teach that the dictates of conscience are to be obeyed. Show the momentous influence of habit in the formation of character, and hence the importance of cultivating good habits and restraining bad ones.

"Self-denial; in avoiding self-indulgence in eating and drinking; in coveting or taking what belongs to another; in improper language or remarks about others; in expenditure of money beyond one's means.

"Faithfulness in the discharge of all duties. Duties and obligations of individuals to those with whom they associate."

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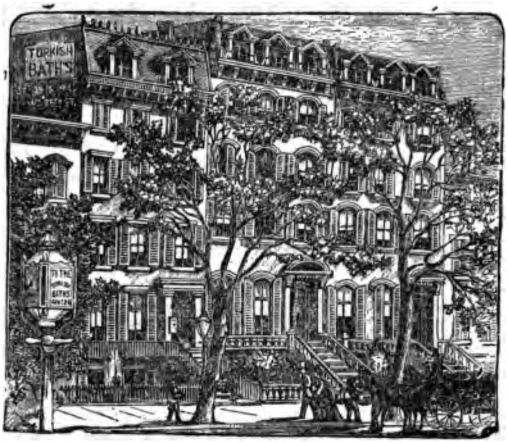

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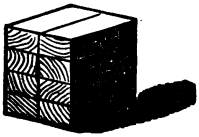

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THE

PRIMARY TEACHER.

VOL. III. NOVEMBER, 1879. NO. 3.

ABOUT PRIMARY TEACHING.

BY SUPT. N. A. CALKINS.

III.

METHODS IN READING.

It is not the purpose, in this article, to present a full description of what teachers may or should *do* and *say* while giving lessons in primary reading,—much of this matter having already been well stated in these pages by others,—but the chief aim in now writing on this much-talked-about subject will be to suggest successive steps in a course of practical exercises for teaching a child in reading, from the first day in school to the time of reading in a First Reader.

It is expected, however, that the intelligent teacher will expand and adapt these exercises to the special needs of her own pupils, as she breathes into them that real life and child-like simplicity which should pervade all the early instruction of young children.

First of all, the teacher should have a clear understanding of the child's condition, in that which relates to reading, before commencing the first lesson; then the principle which directs all true teaching,—*proceed from the known to the kindred unknown*,—should determine the starting-point, and direct the steps to be taken.

What is the *known* to a child at this stage? *Words* are known, through the ear, by their use in speech. These words are to be made known through the eye. *Whole words* are known through the ear; whole words should be taught through the eye. The analysis of the words by letters, and by sounds, should be taught after the whole word is known. Both single words and groups of words should be taught as visible signs of things and thoughts.

FIRST STEP.

Words as Symbols of Things and Thoughts.—Talk with the little children about their playthings, their plays, and other incidents familiar to *their* every-day life. Select some common object that is present, as a top, or doll, and request the pupils to tell its *name*. Inquire whether they would like to see a *picture* of the object. After showing the picture, —which, if no other one is at hand, may be a sketch drawn by the teacher, in outline, on the blackboard, — ask pupils to point to the object, then to the picture of it, and to say, as they do so, "a top," "a picture of a top." Next, inquire who would like to see the *word* top; and place it on the blackboard in plain print-letters,—not capitals,—and call it "the *word* top." Let one pupil hold *the top*, another pupil point to *the picture* of the top, another one to *the word*. Repeat this exercise in two or three different ways.

Lead the pupils to notice that they can see each of these,—the top, the picture, the word. Also, that they can *spin* the top, but cannot spin the picture, nor the word.

Repeat the exercises of this step, in a similar manner, with other common objects, until ten or more words have been thus learned in as many days.

Caution for the Teacher.—Do not talk too much *about the object;* that is already known. Let your chief purpose be to teach something not known by the pupil,—*the form of the word.*

SECOND STEP.

Analysis of the Words by Letters.—Select two or more words previously learned, each of which contains one or more of the same letters, as *cat*, *hat*, *cap*. Place these words on the blackboard; request the pupils to count the number of letters in each; then to notice whether they can find two or more which are alike, or whether the same letter is in two words. Let a pupil point to another letter like the *c* in *cat;* to another letter like the *a* in *hat*, etc. When they can distinguish and name each letter in a word, rub out one of the letters and request a pupil to tell what letter to make that the word shall become as it was before the letter was erased. Rub out the entire word; ask the pupils to name each letter in its proper order to form the word. And as each one is thus named the teacher may make it on the blackboard. Sometimes put a letter in the wrong place,—a *c-t-a* for the word *cat*, and request the pupils to tell where to place the *a* to make the word *cat.*

Let the pupils copy the words thus learned on their slates, using print-letters, to facilitate learning the letters and the printed words.

THIRD STEP.

Analysis of Words by Sounds.—Use words already taught by sight, and proceed somewhat as described on pages 16 and 35 of the PRIMARY TEACHER for September and October. If Leigh's type be used, the second and third steps may be united, and the subsequent progress in learning new words will thereby become more rapid.

FOURTH STEP.

Groups of Words.—Teach words that represent qualities, actions, relations, etc, by their use in phrases and sentences. Request the pupils to say something about an object, as, "A new top"; "A red top"; "An old cap"; "A good boy"; "Spin the top"; "Wear the cap"; "Feed the cat"; "My new hat"; etc.

Place a group of words on the blackboard, and teach the pupils to read the group as something that shows what they said about the object. Require them to speak each phrase, when reading it, as they said it when speaking it.

Continue the exercises in phrases, and blend with them drills in sounds of the letters which form the words. Also, combine with them practice in spelling by making the words on the slates.

FIFTH STEP.

Sentences.—The teacher may take some object, as a key, a knife, top, ball, cap, slate, and say, "I hold a key." Then give the object to two or three pupils in succession, and request each to say the same. The teacher may then tell the pupils that she will put the words just said on the blackboard; and, having done so, she may proceed somewhat as follows: "Which word was said first?" "Who can find it on the blackboard?" "Now read *I*." "What word was said next?" "Maud, you may find the word *hold*, and read it." "Now the class may read both of these words together, as I point to them." *I hold.*

"What was the last word that you said when you told us what you held in your hand?" "Very well, you may find the word *key*." "Now find the word that you spoke with *key*, and read them together." *A key.* "The class may now read all of these words as I point to them." *I hold—a key.* "Well done; which words do you speak together?" *I hold* and *a key.*

The new words in the sentence having been thus learned by sight, call a pupil to take the object in one hand, a pointer in the other, and point out and read the sentence. After several members of the class have thus read the sentence that tells what they are doing, proceed in a similar way to teach new sentences with other objects.

In reviewing these sentences, during succeeding lessons, place a new object in the hand of a pupil, and let him try to find a sentence on the blackboard which tells what he holds. If the sentences on the blackboard are, "I hold a key," "I hold a book," give the pupil a *knife*, and let him try to find the sentence, "I hold a knife." By means of such and similar exercises, the children will early learn to associate thoughts with all that they read.

The following will give an idea of some of the sentences which may be taught in this objective manner:

"I have a knife in my hand."
"I have a knife in my pocket."
"I have a pencil in my hand."
"The pencil is on my slate."
"The pencil is in my desk."
"I have a piece of sponge."
"This sponge is wet."
"I have some candy in my mouth."
"I can mark with this chalk."
"I put the book on my desk."
"The door is open."
"The door is shut, now."

N. B.—The transition from teaching reading chiefly by the use of objects and the blackboard, to that of teaching reading chiefly by the use of books will be the subject of the next article in this series.

THE REAL SCHOOL.

BY MRS. REBECCA D. RICKOFF.

III.

SLATE-WORK FOR THE FIRST WEEK.

Something for the children to do which will keep them quiet and interested, and at the same time relieve the teacher somewhat from the necessity of *constant* talking,—this is the important problem of the first few days. Under the existing circumstances of the primary schools, the slate is almost the only thing that aids in solving it. Here is an outlet for the children's activity, and a way for them to exercise their ingenuity.

PICTURE-MAKING.

The love of picture-making is inherent in every child's heart. That this is a safe statement to make may be proved by the following illustrations, viz.: Pictures made with sticks, fingers, and toes, in sand, dust, and mud (*Ask the nurses.*); pictures made on house-furniture with pins, scissors, knives, etc., commonly called scratches (*Ask the mothers.*); pictures made on door-steps, stone-pavements, basement-fronts, etc., with chalk and charcoal (*Ask the house-maids.*); and lastly, ask yourself if you ever knew a child to possess a slate and not desire to make pictures on it.

This being true, picture-making becomes an important factor in primary-school work. As an exercise for the very first school-days it has the following advantages:

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It is something which the children can do.

It is something which the children will like to do.

It affords the teacher an opportunity of ascertaining what the children are able to do with the slate and pencil.

It presents occasion for conversation and making acquaintance, on the part of the teacher, with individual pupils.

The teacher first holds with the school a short conversation, prefaced perhaps by a story, to bring to the surface such thoughts as these: Did you ever have a slate before? What did you make on it? What did you make the pictures with? Show me your pencils. Hold them up so I can see them. Do you think you could make a picture now? Would you like to see me make a picture on the blackboard? What shall I make?

She makes on the board two or three very simple outline-pictures, as a house, a flag, a flower-pot, etc. She now tells the children that they may make some pictures on their slates. They may make a house, a bird, a tree, a flag, a flower-pot, a hill, a river, etc., or they may make the "old woman and the shoe." Each child is at liberty to make what he can and will. Those who have no slates must sit still and watch the rest; afterward they may be shown the slates of their neighbors. In giving directions for the pictures, the teacher should be careful to choose only very familiar objects, and to use the singular number to designate each object, so that she may convey only distinct and simple ideas.

The children may make these pictures without any directions from the teacher, but she should by all means take an interest in what each one is doing, and pass around frequently to show this interest. This will give the children confidence in her sympathy, and stimulate them to effort.

DIFFERENCE IN ABILITY.

In respect to the ability to use the slate and pencil, the school will be found to be very uneven, some of the children being able to make simple drawings quite readily; others, seeming to have no ability to use the pencil, will stare blankly at the slate or the teacher. Now and then one will stubbornly declare he cannot make anything, and will not try; while still others,—and of these there are likely to be many,—after a few faint efforts will become discouraged, will hide or rub out what they have made, or will begin to cry. These last need only a little encouragement and sympathy, and the certainty that no one will laugh at their efforts; for them just a little sunshine and shelter from rude winds, and the tender blossoms will open beautifully. The stubborn ones need only to be ignored for a time, and soon they will unbend and shyly seek the very aid and attention that they rejected.

With the dull ones and the dazed ones the teacher must have much patience; she must go down lower and lower still, until she finds the plane on which they are before she can come into contact with them and help them. With some the difficulty will be simply that they are frightened out of their wits; with others, that while they vaguely understand what is wanted, they have no power to produce anything of their own effort; others again will seem not even to understand the teacher's words.

While the teacher reassures the frightened ones, and guides the hands of the powerless ones, she must influence the dullest of the dull by the loving nearness of her presence, by tones, looks, and caresses. She must not expect them to make anything by themselves, but must help them to make the simplest of simple pictures, and then help their weak imaginations to see some meaning in the rude lines.

◆

VOCAL CULTURE.

BY MRS. J. M. LORD.

III.

In our last papers we have considered the soft tones only; we will take up in this lesson the ***middle tone.***

Write upon the board:

"One fine day in Spring, Alice and Eddie went to walk in the grove near their home. This grove was kept in very nice order by the same good man who took care of the garden. The birds were singing in the trees or flying about over their heads."

Teacher.—"Mary, you may read what is written upon the board." Mary reads in a pleasant tone, but in a rapid manner, the words she sees there.

Teacher.—"Emma may read it." She reads it more slowly, but in a very soft, low tone.

Teacher.—"Joseph may read it." He reads in a monotonous, not-pleasant tone,—that which we are striving so hard to overcome in the school.

Teacher.—"Which of the readers has been most pleasant to hear?" A hand is raised. "Alice, you may tell me what you think about it." She replies, "I think Mary's voice was nicest, but——

Teacher.—"Well, Alice, what is it?" Alice cannot tell. Another hand is raised.

Teacher.—"Gussie may answer." Gussie thinks "Mary read too fast." Another hand is raised.

Teacher.—"Willie, what do you say?" Willie says, "Emma read it too softly, we could not hear it well." Another hand is timidly raised.

Teacher.—"Well, Nannie, what do you think about it?" Nannie says, "I think Mary read it the best."

Teacher.—"Why, Nannie?" *Nannie.*—"We could hear her,—but Emma read the *story* the best."

Here we have it explained: Mary's *voice*, but Emma's *manner.* Now the class are all wide awake, call upon Nannie to read the story, as she calls it. She reads it in a real, story-telling voice, and with nice shading; all can hear it, and understand it, too. Call the attention of the class to the story; request some one to tell it (not read it), giving it in their own words; describe a grove, telling them the difference between a grove and a forest; describe the duties of a gardener; then call attention to the singing of the birds, and their flying about overhead; speak of the Spring season, when it is so pleasant to be in the garden or grove, walking about; and question the members of the class about what you have described.

Now inquire "what tone of voice they would use in telling the little story to their father, when he came in to dinner." I think they would see at once that they need to use a louder tone than the one we practiced in our last lesson Practice the soft tone by giving the words "Hush!" "Listen!" Then words grave and soft, as, "I am so sorry." Again, take the cheerful tone of the story-teller; commence with "Once upon a time." And this will give them just the correct idea you wish; show them that these tones are all essential in order to make good readers. Write sentences upon the board which are illustrative of each, and require each member of the class to tell you in which the *soft*, the *tender*, and the *story telling tone* is found. It is well to require some of the older members of the class to prepare some examples of the same nature.

Leave the examples upon the board, and allow the class to copy them upon their slates. Thus you will be enabled to fix the idea in their minds, which is so essential · viz., that the meaning of the sentence is conveyed by the *tone of voice* used in reading it. If this is well understood, a great deal is gained, and the lessons that follow will be far less difficult for the class to comprehend.

They need to understand that as much depends upon the *sound of voice* used in reading sentences, as was learned in former lessons in the use of *sounds of the vowels.* The class will see this at once, when clearly explained, and be able to go on with greater ease in the future lessons.

I have been requested to give in each paper a selection, or little poem, for the class to use as a recitation. I will give,—

The Silver Moon.

Shining upon the brown hill-side,
  And peeping into bowers,
Lighting the tree-tops green and tall,
  And showing us the flowers.

Then peeping in my little room,
  My eyes I open wide,
To see thee shining, dear old friend,
  So sweetly by my side.

I thank dear God, who makes thee shine,
  And gives me thy soft light,
Then close my eyes and dream of thee,
  Sweet silver moon,—Good-night!

◆

PRIMARY LESSON IN NUMBER.

BY MARY I. PETTINGILL, LEWISTON, ME.

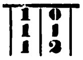
II.

Statement.—The place at the right hand is called *ones* place, and the place at the left hand *tens* place: 10, 11, and 12 mean the same as that number of marks.

METHOD.

Teacher comes before the class with several different kinds of objects. Calls attention of class, and has children select 10, 11, and 12 of these various kinds of objects. Teacher has children make 7, 8, and 9 marks and figures, which represent each number of marks, stating that they use but one figure to mean nine marks, one to mean eight marks, etc. "Who will try and make one figure that will mean the same as ten marks?" Children try, and fail. Teacher tells children that *she* does not know of any way to do it, but that there is a way to make *something* that means ten marks. "Who would like to learn how to make it?" Children raise hands. Treat eleven and twelve similarly. "We will try and find out how to write these." Teacher arranges objects thus on the table: | | | | | | | | | | / / / / / / | | | | | | | | | | | | | | | | | | | | | Children stating that there are ten cards, eleven blocks, and twelve spools. Teacher, pointing to the *ten* blocks: "How many blocks are there here?" Ten blocks." "How many ten blocks?" "One ten blocks: what can we make that will mean the same as one ten blocks?" "One." Teacher makes one mark on the board, and children state that it means one ten blocks. Teacher, pointing to the one block: "How many blocks here?" "One block." "How many one-blocks?" "One one block." "What can I put on the board that will mean one one block?" "One." Teacher makes one mark on the board, children stating that it means one one block. Teacher points, and the children state that the one mark *previously* made meant one *ten*-blocks.

Children should tell what each means several times. "If any one should come into the room, how would they know which means the one *ten* blocks, and which means the one *one* block?" "They would not know," Class decide. "We will try and make something so they would know." Teacher makes on the board a figure thus: "We will put what means the one *one* block in here," pointing to the right-hand place. Teacher then places one mark in the right-hand place, and children state that it means one one block. "Where shall we put what means the one *ten* block?" "In the other place." Teacher places one mark in the left-hand place, and children state that it means one ten blocks. Children state what each means several times. "How many blocks are there here?" pointing to the ten blocks. "One ten-blocks." "And how many here?" pointing to the one block. "One one block." "How many blocks in all?" "One ten blocks and one one block, or eleven blocks." "And what do these mean?" pointing to the marks. "One ten blocks and one one block, or eleven blocks."

Similar plan with twelve and ten, though after the development of eleven the children will be able to tell where should be placed what means one *ten* spools and one *one* spool, also where what means one *ten* cards and not any *one* cards, belong. Teacher pointing to right-hand place of diagram: 

"If we put what means one *one* block, two *one* blocks, and not any *one* blocks in here, what place might we call it?" "Ones place." Children spell *ones*, and teacher writes the word over its place.

Similar question for *tens* place, teacher writing word *tens* over the tens place. Teacher has a child at the board in front of the diagram, and tells him to place the hand nearest the ones place on that place, and the other on the tens place. "Which hand have you on the ones place?" "Right hand." "Since the hand that way is the right hand, what may we call the place that way, or the ones place?" "Right-hand place." "What may we call the other, or tens place?" "Left-hand place." Class decide. "What have we called this place before?"

"Tens place." "Then the left-hand place is what?" "Tens place." And the right-hand place is what?" "Ones place." Teacher gives term *units* used also for ones. Teacher tells children that people do not use these lines, — pointing to the diagram, — so we will not. Teacher erases lines, and children tell what the figures mean. Teacher has children make figures 10, 11, and 12, and tell that they mean the same as that number of marks: also give statement that the place at the right hand is called *ones* place, and that at the left hand *tens* place.

◆

ELEMENTARY MUSIC FOR PRIMARIANS.

BY W. S. TILDEN.

IV.

In the last number we used beats and measures for the purpose of determining the duration of single sounds; thus we said, "A sound of four beats," "A sound of two beats," etc. Besides this, we were able, also, to measure the portions of time passed in silence. We say, at this stage of instruction, *sounds* and *silence*, not *notes* and *rests*, because notes and rests have not been shown to the class; and, furthermore, we desire to present the real objects to the mind of the pupil, and not the empty husks of their written signs merely.

But measurement of duration, as manifested in beating time, has another practical application besides those already mentioned; viz., to regulate the movement in class-singing. A chorus of adult singers even, who are able to fix perfectly in their own minds the rhythmic value of every character used, need a director in order to bring them into conformity with a single standard of measurement, else the performance will result in rhythmic jargon. The teacher should always serve as director to the class; but, instead, how frequently we observe the teacher standing helpless in the grasp of some perverse but controlling voice among the pupils!

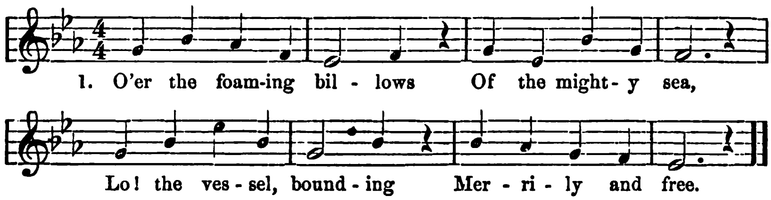
It requires a certain advancement in musical culture to sing under direction; for the lack of this, many persons, who seem to sing well enough by themselves, are entirely upset when required to yield themselves to the control of a leader. This arises from a defect in musical training, which should be remedied by proper class-instruction at an early age, causing the pupils to take the movement from the teacher, and to be swayed and guided throughout the singing. Under such treatment they will not only be put in possession of a valuable acquirement, but the character of the school-singing will be greatly improved, and, in consequence, its benefits and its enjoyableness will be increased an hundred-fold.

There is also another consideration that should find place here, and that is, that the rhythmic faculty in the child is more effectually awakened and trained by attending to the principle of measurement applied to the regular movement of a song or exercise, than in the study of single sounds of various lengths. The latter is but the spelling of individual words in the sentence; the former is reading the sentence in its connection and getting the sense. Both are important.

In the last number we spoke of one branch of this subject; in this we propose to take up the other. How shall we proceed?

We will first learn a new song-exercise, which we can afterward use for the purpose indicated.

O'er the Foaming Billows.



1. O'er the foam-ing bil - lows Of the might- y sea,
Lo! the ves - sel, bound - ing Mer - ri - ly and free.

2 Now the anchor's lifted,
And the breezes blow;
Now their hands are waving
Once more ere they go.

3 Hark! their voices, hailing
Friends on land once more;
God preserve their sailing
To the distant shore.

In getting the right pitch for this song, the teacher will observe that the G pitch-pipe,—referred to in a previous number,—gives the pitch of the first note of this song; as to the rapidity of the movement, a weight at the end of a string three decimeters (about twelve inches) long will vibrate in the time of the beats.

The song is to be learned in the usual manner,—by imitation,—but the work may be facilitated by writing the words upon the blackboard, as the pupils are now able to read script somewhat, and can follow it quite well in things that are partly committed to memory. When the class can sing the song with some readiness, call their attention to the four motions which you make while singing it and beating the time; if you choose, let them sing it with you through the first verse. You will find that they are inclined to commence the third line too soon; tell them that each line begins with a down-beat, and that they must wait till it comes around before beginning the line. When this is accomplished go into particulars a little more: "What is the first word sung to a down-beat?" "O'er." Place a bar before that word, thus: | O'er. "What is the next word that comes to a down-beat?" "Billows." Place a bar before that, and so continue through the verse:

| O'er the foaming | billows,
| Of the mighty | sea,
| Lo! the vessel | bounding,
| Merrily and | free.

This may be carried out through the remaining verses; and you can state that whatever stands just after a bar is always sung to a down-beat, and we give it more force than the other words.

In making this assertion you lay down a principle that pervades all music, and one that you will be often obliged to refer to in succeeding lessons. This is far enough to carry the time-work at this point; it will become more definite in future studies. Avoid unusual technicalities now, and speak of things that the children have cognizance of by the use of their senses, in language that will be comprehensible to them.

We may take another step in advance here by applying to the tones of the song the syllables which are the symbols of relative pitch, commencing *mi*, *sol*, *fa*, *re*, etc. By the use of these symbols the pupils will avail themselves of a means for defining the changes of pitch which occur in a song, and the relation they bear to the key-note, which is a fundamental thing in singing-class instruction. The syllables may be first sung line by line, in imitation, just as the words were taken at the outset; afterward the syllables may be written out upon the board, as if they constituted an additional verse to be sung.

Let us be careful, right here, not to overdo this business by setting the little innocents to applying letters and numerals; numerals bring us nothing more than is contained in the use of syllables, and as to letters, they can have no meaning whatever at present, and consequently the children have no more to do with them than they have with the number of vibrations per second made by the vocal cords in producing each distinct pitch.

Attention may be called to the syllables sung at the down-beats, as already explained in connection with the use of words, and the bars supplied in this manner:

| mi sol fa re | do re
| mi do sol me | re
| mi sol do sol | mi sol
| sol fa mi re | do

Each written exercise, when completed, should be sung from the *blackboard,* and the pupils copy it upon their slates.

FIRST STEPS IN WRITTEN LANGUAGE.

BY F. B. GREENE, A. M.

II.

"How are we to become acquainted with these new methods?" is the question which comes from more than one primary teacher. There are no methods so new that they cannot best be mastered by a study of the children who are to be taught. The first requisite for a teacher of young children is that she love and understand them. A real sympathy with children, and a true appreciation of their wants, will remove one-half the difficulties which the teacher encounters.

We are apt to consider the child's first day at school as his initiation into the mysteries of education, as the occasion upon which he places his hesitating foot upon the first round of the ladder of learning. Such is by no means the case, however. For the five or six years preceding this memorable event, he has been storing his mind with knowledge. He has learned more, probably, than he ever will again in the same space of time. His senses have been trained, and his powers of observation may be even more active than those of his new teacher.

How shall he be taught? There are manifestly two methods. One is to allow him to continue in the way upon which he has already entered. Encourage the development of his perceptive faculties. Let him meet things just as they occur,—as wholes, not after minute and philosophical analysis. This is Nature's plan. The method in common use differs from this essentially. It depends for its success upon the cultivation of an artificially retentive memory. The child's faculties become acute in the recognition of meaningless elements, which, when combined properly, like the parts of a Chinese puzzle, produce the desired result. He learns the names of certain symbols called letters. He associates with them appropriate sounds, and is taught to combine them, by the art of spelling, into words. The process is almost entirely mechanical. The mind has been so completely occupied with it that the words themselves convey no ideas. In fact, it is often claimed that they should not. Reading thus becomes a translation of printed or written symbols into the proper sounds. Writing is only the mechanical combination of elements and principles on certain slants to form letters and words.

Language is certainly the medium through which we express our thoughts. It is considered in this, and in no other light, when the child first learns to speak. Nature seeks then, as always, to conceal all those elements which our methods so often make prominent, and to present only thought, the very thing which is so successfully crushed in most of our primary schools.

To teach language properly, then, we should employ the first of these methods. We should encourage the expression of thought, not the analysis of words. With this end in view, children should be taught to read and write as companion-exercises. The first should be a thought-receiving, the second a thought-expressing process. The habit of writing should be formed just as was the habit of speaking.

PLANTS WITH CHILDREN; OR, LITTLE FLOWER-LESSONS.

BY S. P. BARTLETT.

XIII.

LEAVES (CONTINUED.)

Who shall reveal the mystery of a leaf,—
Its use and beauty in its life so brief?

I presume some of the children have helped collect leaves, this Summer and Autumn, for skeleton bouquets. Or, at least, you have delighted to gaze at the beautiful phantom leaves under their glass case, after they have been saved and arranged so carefully.

But now I have another reason for bringing this delicate group of skeleton leaves to our little lesson to-day; for if, as I believe, you have loved to remember what you have learned in previous ones, you will quickly perceive what I mean you to, as I request each of my scholars to tell me what he or she discovers here. I get a ready answer, "The framework of many leaves"; and that is correct.

We have here just the bleached little branching fibres, or woody cords that held the flowing veins of the leaves. With the death of the leaves their tiny pipes are dry; and here you have nothing but skeletons, or the minute and curious foundation upon which the leaf was framed and builded. Now this skeleton lattice-work has parted with more than the sap, or plant-blood in its veins. Can you tell me of something besides, that made up the leaf?

Harry.—I should say the flesh of the leaves was gone, too.

Yes; the green pulp that filled these pretty meshes when it waved in the sunny air. Let us take this living zonale geranium-leaf from our *window-plant.* See, with my knife I scrape its lower surface gently, between these two great ribs; and what rolls up in a little ridge?

Alice.—A piece of thin skin.

You may call it so. As I pull it very carefully, you see it tears quite smoothly off, far enough for us to see, with sharp eyes, a moist layer of bright green pulp beneath. Take the leaf and rub a spot between your thumb and finger, Frank.

Frank.—It feels slippery where the skin comes off.

Do you find an upper and an under skin, too?

Frank.—Yes, but the upper skin is very downy indeed, and harder to separate.

I must tell you that the thin, green mass you have found is made up of very small cells, which press against each other like a collection of tiny bubbles, and so fill out the spaces between the ribs and veinwork, keeping them in form and place. But besides that, this "flesh of the leaf," as Harry calls it, is more useful still, for a plant breathes as well as feeds through its leaves.

Every leaf is furnished with little pores, or is pricked with tiny holes, opening through the under and upper skins into its flesh; and through these specks of mouths, which we cannot see with the naked eye, it takes in what it needs from the air, and breathes out what it ought to part with. This is going on continually, in every plant and tree; and there is much that is very wonderful about it which, by-and-by, you can better search into. But do not forget this, in the meantime. Think, every time you look at a leaf, "This leaf lives, and feeds, and breathes." Think of its wonderfully playing pipes, and its invisible little pores,—so carefully made that the more a leaf has, the smaller they are. These tiny mouths are most abundant upon the lower surface of leaves, and, to give you an idea of their great number to a leaf, I will tell you that the pink has 36,000 to a square inch, the iris 12,000, and the lilac-leaf has 200,000.

When you pick a leaf, it parts with its life very rapidly through these many mouths, and the sap in its veins is cut off, too, you know; so what is left it but to die? This is why we place the stems of leaves and flowers in water to preserve them and gladden us a little longer. They drink it awhile, you can understand, until the frail little bundle of pipes in their soft green stems decays, and then we can keep them no longer.

As we turn to our skeleton bouquet, we seem to have a clearer idea of a leaf than when we commenced, and are better prepared to think about these and many others we can remember.

You can here see,—can you not?—that the veins of a leaf shape it. Let us find in what part of the leaf they are longest in an ovate, or egg-shaped leaf; in a roundish leaf; in a heart-shaped leaf; in a lance-like leaf. And now, in this exquisite group of trembling, airy leafframes,—some of them like the loveliest meshes and threads of lacework; some which carried a stronger front to the breezes, and sun, and storms and so have a stronger skeleton, yet all very admirable, I should like each of you to point me out, first, a net-veined leaf; and next, a parallel-veined leaf.

Alice soon sees a spray of branching-veined elm-leaves. Notice how the veinlets spread, like the sides of a feather, from the midvein.

And then she says, " Here is a parallel-veined leaf, is it not?"

Yes, this dear little three-leaved Solomon's-seal. Just see how the graceful lines sweep out from the stem, and then are gathered softly up into a point, and so you have the leaf.

The net-veined leaves and the parallel-veined leaves it is necessary to think about, remember, and be able to name, as each distinguishes a large and important division of flowering plants.

You may well be interested in the leaves of trees and plants. In their Spring development and tender growth; in their Summer prime; in their glorious Autumn colors, and in their fall; and even in their skeleton tracery the leaves are full of lessons.

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LET US STUDY THE CHILDREN.

BY MRS. R. R. BIRD.

II.

As we look upon the children of our Kindergarten, we think within ourselves: Here are the little men and women, who, by-and-by, are to go out to fight the battle of life. With what armor shall they be clothed? With physical, mental, and moral strength, which we mothers must aid them in acquiring; aid, I say, and only aid,—we can do no more. They are human plants. We may furnish the home-soil, the sun, the air, the moisture; God alone will give the increase. Within each is the germ which is to develop from within outward. Each possesses an inherent power, given it by its Creator, to take into itself the warmth of our inspiration, the atmosphere of our influence, and the showers and dews of our direct teachings. This opening of the germ from within outward, this unfolding of the bud to the perfect fruit, is education. It is for us to study the laws of growth of these little plants, *that* we may be able to offer them the proper elements, which, as they take them into themselves according to Nature's dictates, may help them grow up and bloom in fullness, strength, and beauty.

As we study the impulses of children as our guides in educating them, we find the law, "Thou shalt play," written by the finger of God upon tablets of flesh, as truly as "Thou shalt not steal" was ever written upon tables of stone; yes, play in the open air if possible; if not, in the house; but still play, play, play. This is physical growth and strength. Whatever system of education interferes with this natural law we must oppose as a sin against children and against God.

Therefore let us not take it amiss if a seeming disorder,—a disorder which is the order of heaven, because it is the fulfilling of the law of God,—reign supreme in the grounds around our houses, as they teem with the signs of the happy times of children. What matters it if our fences and trees do bristle with little clambering limbs, if our nicely laid-out lawns and gravel-paths are stamped with the foot-prints of little careless feet as they run to and fro playing their games of "tag" and "hide-and-seek," while the air around is resonant with their happy voices, and, we must add, with their querulous tones as well? (Where we hear the happy voices, there may be heard, too, the jarrings and janglings; harmony and discord always travel together in children's company.) For, indeed, are not these the harbingers of health to the children? And may they not gladden the heart of many a passer-by, however fastidious he may be as to the keeping of his own grounds? Nor let us get out of patience at the children's many things scattered here and there about the house; even if it be a little, muddy rubber-boot lying in the front hall, a headless doll on the stairs, or a hoop or jump-rope left carelessly in the vestibule; for, after all, these signs of "good times," perchance, may quicken the sluggish pulse and send the blood leaping through the veins with the joy of youth, of some friend coming in who long ago had "put away childish things," and who will only hail with gladness these unmistakable signs of the presence of children

We see, too, that in healthy children the same sprightliness, joyousness, and vivacity mark their mental activities as we find in their bodily movements; and why not? Is it not the same happy, buoyant little eye which moves the mental as well as the physical forces? See how their little faces beam with delight when they pick up here and there little grains of knowledge; see with what joy they run to tell mamma what they have found, what they have learned; what happy earnestness is written on their little faces when, having found the intellectual sympathy they sought, they ask question after question as they hunger and thirst for more knowledge! This is the natural *play*,—the hop and the skip, the run, the jump and the climb,—of the mental faculties, but nevertheless the gaining of wisdom; the gaining of wisdom in a child's way,—and a child's way is the right way.

We know nothing is acquired without effort; but this mode of gaining wisdom involves effort, joyful effort, the only kind of work which a child should know. Let us remember that "'tis not work but worry that kills," is a physiological fact. Worry-work is the creaking, the jarring, the harsh grating of the machinery for want of a little of the "oil of gladness," which wears and frets and finally ruins. It is the fastening of the ball and chain to the ankles of the climbing limbs, while joyful effort is the lifting up of one with winged force above difficulties, so that they seem to grow less the higher one soars above them. Why break the law of nature by weighing children down early with cares and anxieties, hurryings and strivings, threatenings and thwartings, the records of which we see indelibly written on the harassed faces of so many of the children we meet around us. Then let us, in coming down to their level in teaching and training them, both at home and in school, be sprightly, joyous, vivacious, that they may gladly receive what we as gladly offer.

When we consider that the minds of children, in order to attain the degree of development which marks those of their elders around them, must pass through the same stages of evolution which the mind of man, as a race, has followed during years and years to attain its present stage of development, it seems no wonder that in making such rapid strides toward a higher education physical health is so often lost; as we see to be the case, judging from our own observation, and from the words of those wiser than ourselves.

And yet, is such rapid evolution of the mind necessarily incompatible with physical health? Is not the loss of physical stamina attendant upon mental culture, rather attributable to ignorance and disregard of physiological laws, and, too, of the laws of the *natural* unfolding of the mental faculties? If so, how important to earnestly study both, that body and mind may develop in harmony one with the other, and neither grow at the expense of the other.

We agree with the "Lecturer," in John Ruskin's *Ethics of the Dust*, when he says to his pupils: "The right for us, your teachers, is to see that you learn as much as you can, without spoiling your dinner, your sleep, or your play." Yes, dinner, sleep, play,—three essentials to physical growth and strength; and yet these are too often made of secondary importance by ambitious parents, over-anxious for the mental culture of their children!

Now if this principle can be carried into the education of all children, of teaching them without interfering with their dinner, their sleep, or *their play*; of scattering wisdom in their paths, that they may pick it up and *rejoice over it*, as they pluck the buttercups and dandelions in the field, it will be the taking of the first step toward the salvation of the little ones.

If mental growth may be thus spontaneous in young children, like physical growth from play; if knowledge may be breathed in as the atmosphere around them, so that it nourish their minds, like the sap the plants; if knowing and *wishing to know* become, by *habit*, second nature, intuition a law of their beings,—then is so much gained without a loss; then may be laid by a large reserve-fund of physical and mental energy for a future time, when, in the heat of the battle of life, the demand will be the greater.

NATURAL HISTORY IN PRIMARY SCHOOLS.

BY J. M. ARMS.

VI.

From anemones and corals, Professor Hyatt led his class to observe star-fishes and sea-urchins. At first the teachers missed, in the living as well as the dried specimens, the beauty that was so attractive in the preceding lessons; but it was not long before they discovered beauty's equivalent, and, in truth, could not tell whether their favorite was the lovely anemone or the homely sea-urchin. To show those who were not members of the Teachers' School of Science what it is that may interest and attract quite as much as external loveliness, is the first object of this number.

Looking upon the dried star-fish, you first observe its radiate structure; next, that the monotony of its upper surface is broken only by a small, round body, called, from its resemblance to a madrepore coral, the madrepore's body; and thirdly, that the rest of the star-fish's back is covered with short, immovable spines, many of which are guarded at their bases by little two-pronged forks, whose use the star-fish keeps a secret all to itself. Turning the specimen over, you see the mouth in the center, and radiating from it, into each of the five arms, rows of delicate organs, appropriately called tube-feet. Pulling these from any one of the arms, you observe a double row of narrow plates extending its whole length, which are so placed as to leave little openings for the emission of the tube-feet. Because these organs are used for locomotion, the plates between which they pass are called ambulacral plates. On either side of these are other plates, triangular in shape, which bear movable spines, and are known as interambulacral plates. Thus it is seen that the star-fish has five double or ten single rows of ambulacral plates, and also ten rows of interambulacral plates, making twenty rows in all. At the ends of the ambulacral areas, or at the tip of each arm, are the five red eye-spots, while at the angles of the arms are the ten small openings through which the eggs find their way into the surrounding water.

These observations, and others given in the *Science Guides*, Nos. IV. and V., may be made by children. They may trace the course of the water through the system of canals, as directed by Professor Hyatt (*Guide* No. V., p. 24, figs. 52, 56), and see how this little animal forces the water to do its bidding for the purpose of walking. They may watch in the living star-fish the curious manner of eating; in brief, there is scarcely an end to the interesting observations which may be made upon these stars of the sea. When the various parts and their relations to each other are familiar, the sea-urchin should be studied. Now those who look only at outward appearance are as ready to examine an oyster or a crab as an urchin; but this is because they have not discovered the truth which lies buried beneath a thousand spines. Observe a specimen which has been denuded of its protective organs, and you will find, on the upper surface, a little central disc surrounded by ten plates with ten perforations. Five of these are the openings for the eggs, and five are the eye-spots; the relative position of each perforation being the same as in the star-fish, though here it must be remembered that one opening for the emission of eggs in the sea-urchin is equal to two adjoining ones in the star-fish. The mouth is also in the center of the oval surface, and radiating from it are ten rows of ambulacral and of interambulacral plates, or twenty rows in all.

These homologies, or, in other words, this relationship of similar parts as determined by their position with regard to each other, may be strikingly brought out, in the case of the star-fish and sea-urchin, by imagining how one animal might be converted into the other. For this result it is only necessary to reduce the back of the star-fish to the little central disc of the urchin, to bend upward its five arms, broaden its interambulacral areas, and, at the same time, to unite the adjoining egg-openings, and remove them from the angles of the arms to their extremities. *Guide* No. V. shows how this process may be clearly illustrated to a child by means of an orange. Professor Hyatt answered in this lecture one of the pressing questions of the hour. This question is not how shall children be interested in the plants and animals about them but how shall we, the teachers, be made to feel an interest in these things? how may our indifference or dislike be overcome that the zeal of the young may be kept alive? The answer came as a revelation to the teachers' class. While discovering homologies, prejudices were forgotten, interest steadily increased, till a feeling akin to love was felt for the humbler forms of life. For centuries differences were studied almost exclusively; animals were catalogued and treated as isolated forms, in which only the "born naturalist" could be interested; but of late years a revolution has taken place. Similarities in structure have been eagerly sought for; as a result, science has taken a long leap forward, and now not only attracts professional naturalists to her advanced position, but, through teachers, is beckoning to the people.

In order to study the natural relations of animals, or of their parts and organs, you cannot go backward through the animal kingdom, nor can you go backward on a hop and a skip. There is but one way: Begin with the lowest forms and advance to the more complex by slow and regular steps; then, and only then, will you learn the deep significance of this grand life-history. Too emphasize this point too strongly is impossible. When we began the study of zoölogy it was with a feeling of repugnance toward many animals. If we succeeded in looking upon a crawling worm, or an approaching spider without a shudder or a shriek, it certainly was not without an inward struggle. The study of homologies, properly begun with the lower forms and continued through the higher, has given the death-blow to fear and disgust, and put in their place an ever-growing interest.

We are confident that the experience of those teachers for whom this article is especially written, will be in no way different from our own. They will find, in their search for homologies, the philosopher's stone, whereby the little animal that looks like a prickly chestnut-burr becomes as attractive as the one that resembles a graceful flower. While not one of these teachers will think of giving her comparisons and inferences, — in a word, her philosophy, — to her little pupils (knowing that they must make their own deductions from their own observations as they grow in years), every one will feel the need of greater inspiration than can possibly flow from catalogues of isolated facts, and will ever strive to make her. study "not only *discripteve*," as Professor Agassiz used to say, "but more and more *comparateve*."

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— What name doth joy most borrow
When life is fair?
"To-morrow."
What name doth best fit sorrow
In young despair?
"To-morrow."

THE RECREATION HOUR.

CONDUCTED BY MISS S. P. BARTLETT.

[This may be read by the class, or by the teacher with the class.]

There was quite a chorus of little voices which tried to tell me about the Wrangle children.

"Oh, yes!" "Oh, dear!" they cried. "We know all the Wrangles, —those dreadful Wrangle children!"

"Why," said one little girl, "I don't think they take any comfort at all,—at school or anywhere! They don't wish to please the teacher, but try to do all they can against the rules. And then, they dispute us about everything."

"Yes, and they never give up, either," says another. "I wonder the teacher doesn't hear them,—at recess, and after school,—scold and threaten."

"Nelly Wrangle spoils a great many good times for us," adds Kitty. "She is never suited,—never treated just right; she is always trying to make a fuss with some other girl, and O how she *does* scold! She gets the others angry by saying hard things, and then calls herself abused! Oh, dear! I dread Nelly Wrangle's tongue."

"And the Wrangle boys fight, too," declares a small boy who has been listening. "If they don't like anything, they had rather come at a fellow and kick him than not,—if he is a size smaller. We have to run after their balls, and arrows, and lend them ours, and do all sorts of things for them."

"And they are mean enough to torment the little girls, too," spoke up Willie. "Sometimes they and the Hoot boys hide, and lie in wait to frighten them, by jumping out, and chasing them part way home,—if no man is in sight. And I have seen them throw stones, even! Then, if the little ones, or we, tell the teacher, they '*pay us*' by doing something worse to us."

"Why," said Tommy, "I've heard Joe Wrangle dispute his *father*, right up and down! I think they dare to do almost anything they want to."

"Yes," declares Kitty, "everybody knows how saucy they all dare to be. I am *ashamed* of the Wrangle girls; but they don't seem to think it is a disgrace to be impudent,—at home, or at school, or anywhere else!" and Kitty sighed.

"The way I do," here cried Lizzie, who had not spoken before, but who looked as if she knew just how it all was; "when I get quite troubled and tired of the Wrangles, and the Knots, and the Bolds, and the Puffs, and some others, I ask the teacher to please let me sit beside Lilly Sweet; that brings me one side of Fanny Bright, and the first thing I know I forget all about the others. Everybody loves Lilly and Fanny; and when one gets where they are, the best girls are sure to be found, at recess, and between schools, and we have splendid times that the Wrangles and some others cannot get a share of."

"The teacher," adds Lizzie, "knows how that is, too. Nobody can expect her to love the girls who do not try to please her; although she takes great pains, when she is very busy, and tired, to make good children out of the naughty ones. But when we have our pleasant moments around her desk, every day, and when she plans nice times for us, of course the Wrangles, and others who would be sure to spoil everything, are left out; and it is their own fault."

By this time the little boys, who had been listening at first, had run off to play, and the little girls nestled down upon the carpet beside me; and if I could only tell you some of their happy stories about their "best times at school," you would be delighted, I know. The next time I see Kitty and Lizzie I will ask them if they are willing the PRIMARY TEACHER should hear about them, and, if so, be sure I shall love to tell you.

Perhaps, now, it will not do any harm to remember and pity the poor, naughty Wrangles, who, like all who do wrong, shut themselves out of love and happiness.

FIRST OUT OF SCHOOL.

Who is the first out of school?
   Is it he of all boys,
   Who makes the most noise,
   And idles and grumbles,
   And stupidly jumbles
His work, by not learning the rule?
No; there he still stands on his stool.

Then who is the first out of school?
   Why, he for whose task
   There is scarce need to ask,
   For he's willing and ready,
   And merry, but steady,
And always keeps patient and cool;
That's the boy who is first out of school!

— The bravest are the tenderest,—
   The loving are the daring.

OUR NOTE-BOOK.

AUTUMN LEAVES.

Yellow and crimson, green and brown,
  And some of a purple blue;
Here is one with a scarlet crown,
  And one of a saffron hue.

They are whirling past in the fickle blast,
  And eddying round and round,
Catching the eye of the passer-by
  As they fall to the cruel ground.

Some to their branches are clinging still
  With a bravery stout and true,
As if loth to part with the sweets of life,—
  A lesson for me and you.

And some in sheltered corner lie,
  Yellow, and limp, and curled,
Content in their little nooks to die,
  Safe from a sneering world.

A few in a little pool dropped down,
  Steeped in the tender rain,
Washed of all soil in their downward flight,
  Glisten and glow again.

Like many a stainless soul on earth,
  Dimmed by the toil of years,
Later in life they are born again,—
  Born through repentant tears.

And some are kicked by each passing foot,
  And caught by each breath that blows,
And yet live on through the winter's storm,
  And are shamed by the next year's rose.

And so my pageantry comes and goes;
  We are born,—we live,—we die;
And in russet-brown or in crimson clad,
  At the closing of life we lie.

With mother-earth we must mingle all,
  And each parting of leaf from tree
Is the shadowing forth of another Spring,
  And the dawning of life for me.

—**Exchange.**

The one thought we wish to present this month, is the importance of *drill* upon principles which underlie or lead up to the subjects taught. Our observation among primary schools leads us to the conclusion that many otherwise good teachers fail just at this point. This defect in teaching does not arise from any want of knowledge on the part of the teacher, but often happens among the most thorough scholars, whose minds act rapidly; and hence they overlook the fact that the pupils' minds work more slowly, and need *drill* upon every new principle and process. To neglect this work is to make a fatal mistake and leave your pupils behind you in the dark, while you carry forward the lighted torch alone in the procession. The pupil can and should be led to understand the reason for everything he does, and gradually and logically perceive the necessity for each new step he takes. We are confident that many primary teachers fail with the very beginners, from a want of thoroughness in these drills upon each step as they present them to their pupils. It is never safe to take anything for granted concerning the comprehension of young children. It may seem very simple to the teacher, but there is often a long journey between the undeveloped mind of the pupil and the bright and trained intellect of the instructor. In no position in life is there more demand for sound judgment than in the management and instruction of a primary school. Habits of thought and investigation are formed then that cling through the whole life of a student. Careless and superficial teaching in this grade is almost unpardonable.

The following list of words is for a test-exercise in written spelling for the class in the first year:

box old take adz bird home boat fire
yes tree mole stone mouse horse shade sled
sly hand doll egg fish into nest kind
ink

CORRESPONDENCE.

To the Editor of the Primary Teacher:

My Dear Sir,—A few numbers of the Primary Teachbr have recently fallen into my hands, and I have read them with a good deal of interest. Especially have I been interested in the articles contributed by those practical teachers,—Miss Hambly, Miss Pettingill, and Mrs. Lord. They are young teachers, I take it, from the spirit in which they write, and their way of putting things. They certainly have some very sensible ideas about teaching elementary reading, and from the description they give of their class-drills, it is evident enough that in their schools things move lively.

But in starting little folks in reading, it is not quite clear to me that, at the outset, it is best to trouble them much with letters and the sounds they represent, or to try to have them derive the word from its phonetic or alphabetic elements. The theory seems to be very good, too, but we find that, in practice, children learn many things contrary to our wise theories. In learning to speak the language they skip over the elementary laws that govern speech, nd are only bothered with them when they reach the school. It is pretty much the same in learning to sing, indeed in learning most things,—the scientific principles do not confront the young learner on the start.

So in learning to read, the normal method, as I view it, is to let beginners, if young, go on for a time without spelling out the words either by sounds or letters. I would teach them words,—*dog*, *cat*, *chair*,—precisely as I would the real objects which these words represent.

We all know how rapidly children learn the names of things about them, becoming acquainted with hundreds before they are old enough to be sent to school; and they learn them, too, for the most part, without being directly taught by anyone. Then, too, in recognizing objects and speaking their names, they do not fix the eye upon each separate part,—as for example, the object *chair*, and speak each part of the chair before naming the object itself. They see the object as a whole, and speak it at once. Indeed, in adult age we all do the same. We speak words addressed to the eye in the same way, whatever method was pursued by our teachers in giving us the start.

Since children learn the names of things so readily, why should they not be able to acquire words readily? It is found that they will. They will acquire them surprisingly fast if teachers will make the work equally simple, not load the words down with *elements*, which to the little learners of reading are not elements. It is best, then, or at least as it appears to me, to keep beginners upon words for some time,—two or three months, perhaps. Starting out with the phonetic elements complicates the matter greatly, and confuses little learners more than one is aware of. Besides, it is not necessary. All this fine word-analysis and nice training in the discrimination of sounds are proper enough, introduced incidentally, or further along in the course, but nothing of the sort is essentially needed at the outset.

By commencing with words, as the child does in learning to talk, omitting the elementary sounds, teachers find that their pupils become interested in their work almost at once, since in a few days they are able to read phrases and short sentences at sight, and this newly-acquired power pleases them greatly. With slate and pencil and proper encouragement they begin to imitate the words they have learned, and write *boy*, *cat*, *good*, etc., with supreme delight.

But I can fancy that some keen-eyed, sharp-minded teacher in Maine, where the writer of this lived in his boyhood (God bless that glorious old State!), will want to put this question: "But if this word-method is good to be used a little way along the course, why not pursue it continually to the end?"

Oh, well! my dear girls, don't interrupt me just here with so hard a question. I don't want to get into an argument with you,—not now,—but I believe I could show,—couldn't you?—that it would not be best to try to go on in this way through all the words in Webster's Unabridged! I do, though, think it would be best to learn a hundred or so to begin with, and in the subsequent courses I should expect my pupils to learn many more by the word-method, for the simple reason that in our wretchedly spelled language many words are too irregular in orthography to be got at in any other way. The truth is, no child learns to read wholly by any one of the three methods in use.

But when I sat down to write I had no idea of pursuing this line of remark. Noticing that many contributors to THE TEACHER had given their mode of eaching beginners, I simply thought I would call out *my* class of little folks and show how *I* would do it, nothing more. But I have taken up so much space that it will not do for me to trespass further, and I must dismiss the matter. A. J. F.

Cleveland, *O.*, *Oct.* 25, 1879.

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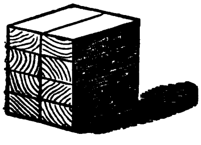

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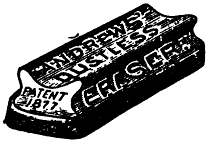

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THE

PRIMARY TEACHER.

VOL. III. DECEMBER, 1879. NO. 4.

THE REAL SCHOOL.

BY MRS. REBECCA D. RICKOFF.

IV.

TALKING ABOUT THE PICTURES.

Many of the pictures will bear little if any resemblance to the objects for which they are intended, and the teacher will often find herself puzzled to catch the child's thought. However, if she can induce the child to tell her what it means, she will soon discover that it has a meaning for him,—is in some way a representation of his thought,—and as he tells her of it, how his heart will warm toward her, and his picture become invested with a new interest and a new meaning to himself. It sometimes happens that while the child was making the picture it had a meaning, but his thoughts are so loosely strung together, and the representation is so poor, that when he looks at it with the teacher he has lost all trace of the purpose with which he started. If now the teacher can help him to find some resemblance, however fanciful, to some familiar object, she will win the child's gratitude for thus interpreting his picture for him, and she will have given him great encouragement for making a new effort.

The teacher, passing around, says: "What have you made, Bessie?" "Can't you tell me?" "Is it a house?" "No?" "Did you try to make a bird, dear?" "Isn't it a bird, either?" "Why, I wonder what it is!" "Oh! it is a little girl, is it?" "Yes, I see now; this is her dress, and here is her hand, and this is her head." "But she has not any eyes, has she?" "Shall I make some eyes for her?" "Shall I make a nose now?" "And here is her mouth; and now let's give her some curls." "There, isn't that a nice little girl?"

"And what have you made, Harry?" Poor Harry has but two faint, crooked lines upon his slate, and shyly hangs his head and cannot

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Copyright by Mrs. Rebecca D. Rickoff.

speak a word. "I think Harry was trying to make a house." "Shall I help you make a house, Harry?" The teacher manipulates Harry's faint lines and gives to them some character; then she adds to them until Harry sees grow out of his very own poor effort the picture of a little house. "Shall we put a door to your house, Harry?" "Can't you put the door in?" "See, here is one side of the door; now you make the rest."

When the teacher comes again she finds that Harry has not, apparently, attempted to make the door. She does not scold him for not trying, nor even look a reproof, but kindly yet firmly she takes his little hand in hers and helps him to obey her,—helps the untrained hand and helps the untrained will. Is it little that the teacher has done for Harry? Has he not taken a step on the right road? and is he not already enriched and strengthened?

CULTIVATING THE IMAGINATION.

The child should be true to his picture, and make his picture true to his thought; but when we ask him to be exact here we ask too much. With him the real and the imaginary are so interwoven that it is impossible for him to distinguish between them. His imagination creates the picture, and the picture in turn developes his imagination until the picture comes to mean for the child far more than the lines represent. The teacher should avail herself of this fact, and be sure not to lose this fine opportunity for cultivating the child's imagination. She should have a story for each little one's slate, even though the stories be as short as are those in the Dictionary.

When the door to Harry's house is finished, she calls his attention to the fact that his house looks like a dog-house. "What kind of a dog lives in your house, Harry Is he a big dog, or is he a little dog? Is he chained inside, or has he run away?"

"Your little girl looks as if she were laughing, Mary. What is she laughing about?"

"What a beautiful bird Tommy has drawn." "Is your bird singing, Tommy?"

"Who lives in your house, Willie?"

"Who is this little girl, Fanny? Ah, it is you, yourself! What have you in your hand there? a flower? And where did you get the flower? Little Fanny has not thought so far as that, so the teacher adds: "I think you must have been to the garden. We cannot see the garden, can we? Perhaps it is out of sight, behind the slate here' Oh! you will make the garden, will you? That will be nice!"

"That is a fine tree, Frank. Is there a bird's nest in your tree?"

"Can your pig run, Freddie?"

"*Are there* fishes in your river, Susan?"

Thus the teacher passes around, giving a touch of thought here and a touch there. The generous rain comes down drop by drop, falling upon a rose-bud here, a drooping pansy there, and yonder a barren bush. We cannot see when or how the good is wrought, but in the end the whole garden is refreshed, and in a little while we see that the plants are thriving.

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PRIMARY EDUCATION IN EUROPE.

BY JOHN E. BRADLEY, PH. D.,
New York State Commissioner to Paris Exposition.

Infant schools of various names and grades abound in the large cities of Europe. Indeed, not to mention the hospitals and asylums, multitudes of children come more or less under the guardianship and instruction of teachers and nurses in the *crèches* long before they are old enough to go to school. *Crèche* is the name given to the public nursery, where poor working-women can leave their infants in the morning when they go to their work and take them home at night. One might at first regret that these children should thus be deprived of a mother's tenderness all day, but it is probable that they receive quite as judicious care and attention as the children of the wealthier classes who are left so largely to the tender mercies of servants and nurses at home. At all events, such institutions seem to be, if not a necessity, a most benevolent provision for both mother and child.

Attention is given to all things that bear upon the health and comfort as well as the physical, mental, and moral development of the child. The nurses are chosen with the utmost care, and physicians regularly visit each *crèche* and inspect all its sanitary arrangements as well as prescribe for the sick. After the *crèche* come the Kindergarten and the Salle d'Asyle, the former being generally designed for those who are able to pay tuition, the latter for those who are too poor to pay; the former more distinctively German, the latter more largely French. The Salles d'Asyle receive their pupils at a very early age and make very little attempt to grade or classify them. The number of pupils is generally small, and as little restraint as possible is imposed upon their freedom. The children are received in a large entrance-hall where they leave the outside garments. The school-rooms themselves contain very little furniture except the long, low benches for the children and the chair for the teacher. There is usually a case in which the objects used in teaching are kept, a small black-board, a stand for pictures or figures, and a few cradles for the younger ones when they grow weary. A considerable portion of the room is kept free from incumbrance, to afford an open space in which the children perform their evolutions and exercises. A yard or play-ground, carefully adapted and arranged for the purpose, is considered essential to the Salle d'Asyle. The teaching is, of course, far from systematic. The little ones are taught a variety of calisthenic exercises, some of which border on the military-drill, and various games and exercises. Object-lessons and stories on a great variety of subjects,—often including theology and demonology,—are given at brief intervals. Learning to read, count, draw, and sing seem to be largely postponed, though some attention is given to these subjects. The underlying theory appears to be to awaken the child's curiosity, and supply it with something which will gratify it and lead it to further acquisitions of knowledge. In the oral lessons the pupils are constantly questioned upon what they have been told, and encouraged to express their ideas in language of their own. While open to some grave objections, it must be confessed that the Salles d'Asyle are in the main well managed and adapted to meet the requirements of a very large class in every country where they exist. About 25,000 children are in the Salles d'Asyle of Paris.

KINDERGARTEN SCHOOLS.

The companion institution, the Kindergarten, is already widely and favorably known in this country; indeed, some of the best Kindergartens in the world are to be found in St. Louis and other American cities. In the United States educational exhibit were some fine specimens of children's weaving and drawing, and other scholars' work from such schools in various parts of the country. Besides these articles, schools of this class in France, Hungary, and Belgium exhibited specimens of children's needle-work and many fine models in clay and plaster, purporting to have been made by pupils.

In some respects the instruction in the Kindergarten is quite similar to that in the Salle d'Asyle. Objects are substituted for books, the child is trained to observe the properties of familiar objects, and his imitative and constructive instincts are guided and developed in the production of articles of almost endless variety. Large quantities of these articles were to be found in most of the educational exhibits, but it must be confessed that many of them were rude, and but few gave evidence of much progress. It is safe to say that multitudes of mothers and little ones all over the world are, fortunately, engaged in the construction of just such figures and toys, sometimes with, oftener without, a knowledge of the fact that it is the best way to train the senses and *budding* faculties of the child. The products of these home schools are often little inferior to those exhibited at Paris; but their artistic excellence is a minor consideration. The little girl who is taught in the nursery or at the fireside the mysteries of paper-dolls, birds, animals, and houses; the little boy who learns in the fields or woods to make a whistle, a jack-o'-lantern, or a trap; the little one who learns to build houses of blocks, tents of cards, or, in short, to extemporize new playthings out of the materials at hand, is being trained in the Kindergarten method, and his pleasure and improvement bear constant witness to the excellence of that method. Not only are the hand and eye trained, but the perceptive faculties are admirably developed and the imagination stimulated to a vigorous activity. As an indication of the pleasure and advantage derived by the child from such employment of his time, the advocates of the Kindergarten confidently point to the superior intelligence and gentler dispositions of the children trained in these schools. And in this connection it is well worth our while to note the necessity of toys to the child. How warped and one-sided has been the manhood and womanhood developed by those whose parents and teachers overlooked or denied the importance of play and playthings for little children! In such persons the imagination lies almost dormant, and every event or experience is clothed in the most somber hues. Their lives constitute a most prosaic round, which steadily grows more dull and monotonous from beginning to end. Children who have no toys grasp the realities of life slowly and imperfectly, and never idealize. The art-instinct is developed very young, if at all. Those nations which have produced many celebrated artists have provided their children with an abundance of toys. The French toys illustrate the peculiar characteristics of the nation. The same is true of the Italian, Swiss, and English toys. And it is a significant fact that those nations which have produced the greatest variety of playthings have been able to compete most successfully in the markets of the world in the sale of the finest fabrics and productions of artistic skill. If it would not lead us into too lengthy a digression, it would also be interesting to note the effect of an abundance of suitable toys upon the child's emotional nature. Deprive him of playthings, and he becomes uncivil and morose, morbidly introspective, and often suspicious and repulsive.

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— Perish discretion when it interferes with duty.

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BY MARY I. PETTINGILL, LEWISTON, MAINE.

Object.—To cultivate perception, conception memory, and language.

Point.—To develop idea of and give terms "standard," "tint," and "shade;" also, to teach how tints and shades are made.

METHOD.

Teacher comes before the class with blocks, cards, worsteds, etc., of various colors. A thorough review may then be given on distinguishing and naming colors, something after this manner. Teacher tells one child to find a blue block, another a red card, etc.; then let one child find something red in the room, another something green, and a third something brown, etc., until quite a number of children have found colors that are in the room. Another review-exercise which children enjoy very much is, the teacher tells them to think of something we eat that is red. Of course the children will very quickly think of many things. After they have named all they can recall proceed in the same way with another color. Many similar ways of testing the child's power of distinguishing and naming colors, the teacher can find.

After a thorough review, the teacher presents several blue cards (if the lesson is to be on blue) of various tints and shades, being sure that the *standard* blue is among them. Teacher shows each card separately and asks what color it is. "Blue." "What color are they all?" "Blue." "How many think these cards are just alike?" Children will not think so. Why not?" Some are light and some are dark blue," class decide. "Who will find one of these cards that is neither light nor dark?" Children raise hands. Teacher selects a child who finds the standard blue,—"What have you found?" "A blue card that is neither light nor dark." "If it is neither light nor dark, it is what?" "The bluest blue." Teacher has children find the bluest blue card, bluest blue worsted, etc. "Who would like to know what the bluest blue is called?" Children raise hands. Teacher gives term, *standard* blue. "What is the standard blue?" "The bluest blue is called the standard blue." Drill on statement and have children find the standard blue among the cards, blocks, etc. This is enough for one lesson, and children should be asked to bring at the next lesson something that standard blue.

The next day, after a review of standard blue, teacher shows a palette and a knife, children telling what she has Teacher puts some standard blue paint (oil-tube colors) on the palette, children stating that it is *standard blue*. Teacher puts white paint in another place on the palette, children saying that it is white. "Now see what I do." Teacher mixes a very little white with the blue. "What did I do?" "Put the white paint with the standard blue." "What did it make?" "Light blue." Same plan, using more white each time, until several light blues are produced, leading children to see that each is lighter than the preceding.

"How are all these blues?" "Lighter." "Lighter than what?" "Lighter than the standard blue." "Who wants to know what we call blues that are lighter than the standard blue?" Children raise hands. Teacher gives term, *tints*. "What are tints of blue?" "Blues lighter than the standard blue are called tints of blue." "How did we make tints of blue?" "By mixing white with the standard blue we made tints of blue." Teacher has children find tints of blue among the blocks, cards, etc., telling each time what found; what tints of blue are, and how made.

Same plan to give children idea of *shades* of blue, using black paint instead of white. Shades should be taken at another lesson.

Note.—In this, as in all lessons, children should be required to make complete sentences of their answers.

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AN ORAL LESSON ON THE FUR-SEAL OF ALASKA.

[Continued from September Number, 1879.]

BY MRS. LOUISA P. HOPKINS.

II.

Now, if we can withdraw our eyes from this strange host on the battlefield, we may witness by the middle of May the arrival of the femaless They are smaller than the males, with more pointed nose, of a light-steel color above, and white beneath. They come in small numbers at first, crying and bleating like sheep as they approach; they remain off shore in the water, or on the rocks, seeming to look for some particular place on the rookery, or to call for some male, whom they have singled out,—till teased and driven by the shoals of young males in the water, they are obliged to seek a landing; the cordon of beach-masters leaves them no loophole, as, with coaxing whine and outstretched. supple neck, these suitors reach after them with every demonstration of affection, kissing them repeatedly, and embracing them with their heads and necks as they draw near. At first the female timidly permits this freedom, then ventures at last wholly within reach of the male, who lifts her with his teeth and tosses her on to his reservation, precisely in the same manner as a cat lifts her kitten. Now a hundred thousand impatient lovers are coaxing, with soft "chuck, chuck," and long-drawn, hissing breath, from every rod of the acres where they lie; the air is broken for weeks with tender calls and sighs, not unmixed with savage growl, as these treacherous suitors change their loving tones for threat and menace as soon as the females are safely landed; the beach-masters are foremost in their untiring courtship, while they try at the same time to watch and defend those already captured. But, however vigilant, they find this impossible, and their prizes are snatched on all sides, until by a long process of capture and piracy, attended with many a desperate encounter, each male has secured from ten to thirty females on his lot, whom he keeps in absolute subjection, and his neighbors in abeyance by his lordly demeanor and prowess.

At the end of three or four days all the baby-seals are born,—one little black-haired pup to each mother,—and now we may see them lying close to the mother, both sleeping, while the patriarchal head of the family watches them keenly, often sitting fanning himself with his hind flippers as he eyes his colony askance, and gives himself and them a transient rest. Nevertheless, he has not lost his ferocity, for let any young male-seal attempt to land, or any of the bachelors to pass down over the rookery, and he will be torn in pieces; not until about two weeks after the young ones are born does the old male begin to tame, or the females take more freedom: now, by common consent, the wives pass amicably and unmolested about the rookery, returning to suckle their young, or, as soon as they are large enough, the pups go with their mothers to the rear, where they remain under the guardianship of the demure bachelor uncles, while the drama of capture and birth goes on as before at the front, and the deserted papas solace themselves with a fresh supply of wives and children.

We are occasionally struck, as we look on this world of seals, at some point of ludicrous resemblance to human tricks and manners,—and the question arises, how far beyond the realm of instinct, and within that of reason, has the world of men advanced? Let us not be very proud.

By the first of August we look abroad, or we may now walk abroad, in safety, for the old males are quite tame; they have reared their several families; they are tired and famished; they begin to go off on holiday excursions for food and recreation, trusting all the oversight and government of their territory to comparatively few beach-masters and the rear cordon of Holluschucke; these are the police, and the system is well kept up; the education of the pups and the control of the mothers goes on admirably,—all is quiet. Suppose we venture down *to their* outskirts; we hear only the heavy respiration of twenty thousand sleeping seals, or the cry of the young seal as it comes tumbling over the herd to seek its mother,—for mother and child know each other among a million, and this beautiful instinct makes not a single mistake. Let us pass in among them; they look wonderingly at us; the bachelors indeed are wary, but as we pass on they flop to one side or another to make a path for us, closing in behind immediately, so that we seem to be moving in a sea of living flesh. What a strange sensation! We look over the mile or more of surface which they cover, and see their palpitating mass,—black and white and yellow. We see the water and rocks along shore all alive with them; the last year's pups, who have waited all this time for a chance, now come in to lie down at the rear with the bachelors; we may fondle the babies, who are shedding their black hair and donning their silver-gray; we may see the mothers leading them down to the beaches, and playing with them in the shallow water, encouraging them in the emerald pools and over the sandy shoals to gambol, and preparing them for the training which they will soon have from the returning males,—for, when the fathers come back, after twenty or thirty days' absence in the fish-swarming waters, they will lead the young ones into deeper waves, and show them how to swim; they will teach them wonderful evolutions,—to rush like squads of well-trained troops in line,—to manœuvre beyond the skill of cavalry tactics, turning and retreating. advancing and wheeling in graceful order, and fitting them for every exigency of the six months ocean life and travel before them.

What a pretty thing it is to see the mothers gently dallying with the babies in the soft waters of the coves! See their flexible grace of movement, their motherly endearments, their feminine vanities; see them playing in the soft waves of midsummer, splashing up the sandy reaches, as they try to entice their young to a sight of the foamy breakers, whither they must soon be led! As the ladies in our houses, or at our watering-places, during the summer months, sit idly fanning, or finishing their lovely toilets, after a bath at the shore, so the beautiful seals walk down their sloping pavements into refreshing wave, swimming and gambolling with their children,—then, coming out, they sit complacently combing their silvery, shining locks, gazing with soft, pathetic eye out to far waters for their admirers, reposing in easy attitudes upon the rocks, and fanning themselves gracefully with their great fans *à la mode*. They turn their sleek heads from side to side in undulating beauty of motion, or throw their whole flexible forms over to fan themselves on the other side. Look at their expressive, appealing eyes, and the whole air of *dolce far niente* which sits on them so becomingly, and then say whether they do not rival the belles of Newport and Nahant,—for, to my eye, a seal looks better coming out of the water than does a young lady, even though she wear striped stockings, and bracelets on her arm. My seal maiden also has this advantage, that her hind-flipper is her fan as well as her comb, being long-fingered and webbed, and opening or closing like a well-regulated fan; the flipper is also provided with spines projecting from the knuckle-joint, which serve for an ebon comb to smooth the silver tresses on her sinuous neck and sides. How curious the sight as we watch all these fans in deliberate vibration, as far as the eye can reach, as the dear creatures seem to be singing their "What are the wild waves saying?" or other pensive ditty! They look out toward the horizon, buoyant with bright visions of the future, and we wonder whither they are to go; they do not even whisper us an answer, but wait to bid adieu to their summer nurseries, and, alas! to their devoted husbands, to return to the Southern seas, or to the mermen who await them in the deep sea-caves,—for we are ready now to believe the myths, and recognize these sirens as the mermaiden of poetic love.

In September, after the males have returned, all emigrate to the beaches and coves, and the young ones are put through all their water-training, which is as systematically and gradually developed as the drill of military schools. Later in September the old male seals leave the islands, and hardly any further traces of them have been discovered until they return again in the Spring. The females and the young remain until snow falls in November, and by the middle of December all have departed. In October the male seals are seen passing the Aleutian Islands to the southeast, and in December the females are seen in the vicinity of Sitka, one thousand miles east of their birth-place. In February and March the Indians on the coast of British Columbia take a few, whose skins find their way into San Francisco market, but among them no skins of males have been found. It is not known that the males and females are together except at the rookeries in Alaska, and they certainly do not frequent any known shores during their absence, so that their life for that period remains a mystery.

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— The first principle of human culture, the foundation-stone of all but false, imaginary culture, is, that men must, before every other thing, be trained to do somewhat. Thus, and thus only, the living force of a new man can be awakened, enkindled, and purified into victorious clearness.—*Carlyle.*

— A desire to say things which no one ever said, makes some people *say things* nobody ought to say.

PRIMARY READING.

BY MISS OLIVIA HAMBLY, WASHINGTON, D. C.

VII.

In taking these last, or real reading-lessons, we must remember that the prerequisites to reading well are good air, good position, and, with young children, interest excited by conversation on the subject of the lesson. With the preceding lessons for a groundwork, attention can now be given to the three remaining constituents of good reading,—*i. e.*, naturalness of expression, flexibility of voice, and distinct enunciation.

The first two must, of course, go hand in hand. One cannot be secured without the other, and both can only be secured by constant practice, precept and example, and by various little ways and devices that readily suggest themselves in connection with the lessons. One simple but helpful way is to let the children say, "Up, down; up, down;" beating time as they say it, and, of course, suiting the voice to the word; also, "My voice goes up, my voice goes down," without beating time. I have often made a pupil see the difference between the rising and falling inflections, so that he did not forget it, by this method, when example, both of my own and the class, had failed to do so. Another way is to let the class read from the board, the teacher pointing up when the voice should go up, down when the voice should go down, and out from the board when a word requires emphasis. Another, to let them ask you and one another questions, and notice the different ways in which the voices go. They like it, too, and their ears become very quick to notice the differences.

Their sympathies, too, must be brought into play in some way. They must be made to *feel* the lesson, or they will not read it feelingly. Talk about the picture that accompanies, or *should* accompany the lesson. Ask them how they would feel if their pet bird or kitten were to die? or how do they feel at Christmas, when Santa Claus fills their stockings with presents? The lesson *must* be brought home to the hearts of the little ones, and it can only be brought home by the teacher coming right down to the level of child-nature. Ye teachers that want to stay on the high shelves with the Dictionaries and Encyclopædias, go to the high school or to the college, but don't invade the sacred precincts of the primary school. The primary teacher *needs* Dictionaries and Encyclopædias, whether her salary allows her to buy them or not; she needs Histories and Biographies; she needs—*everything* that will make her a deeper, purer, and grander being. One cannot be too wise or too cultured to teach those of whom the Wisest One said, "Of such is the kingdom of heaven."

But the *primary school-room* is no place for long words, long lessons, and long faces,—and, asking your pardon, ladies, *long trains!* Nothing needs to be long here, except the love and patience of the teacher, and that needs to be so long as to reach to—heaven!

Love for reading must be created in the hearts of the pupils, and, when it is created, fed, and cherished. Tell them stories and read them stories, especially the latter. In reading to them we are showing them what wealth, what inexhaustible pleasure there is in being able to read. We need not speak of it; they will imbibe this love by seeing how the teacher loves it. It will be a silent force, and we all know how strong these silent forces are. And why are they so? Because they are close to the great heart of Nature. All of her strongest forces are her silent ones!

If we succeed in creating love for reading, and in forming the careful habits before spoken of, we have accomplished the better half of our work; for the most important thing in reading is for each individual to be able to read intelligently for himself, as comparatively few have to read for others. Hence it is better to have many pieces read than to confine the lessons to a few pieces to be finely executed. Not that the question should be, How much have they read? instead of, *How* can they read? By no means; we should go to neither extreme, but keep within the mean.

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A HINT, AND WHAT MAY COME OF IT.

BY MARY P. COLBURN.

During one term of my primary teaching, I counted among my numbers two little girls, sisters. From the very humblest walks of life, they were yet, what we always like to see, neat and tidy to a remarkable extent, showing the thrifty and ambitious hand of the mother. Ella, the eldest, was a very plain child, with her black, straight hair neatly put away under a net, and most uninteresting in her manner and appearance. Emma, the younger, was a laughing, blue-eyed, sunny-haired child, with ringlets of the most luxuriant profusion.

I knew these only as I knew the rest, and that was as perfect strangers; *but I soon* learned that their bent was in two different directions. Emma fell in with all the ways and rules, and though not a brilliant child, progressed fairly with the rest of the class.

But poor Ella what should I do with her? Perfectly well behaved, never requiring discipline in any way, she would yet sit with her book before her, staring at it, or me, with the mouth as open as the book. Let me look at her when I would, I never saw the mouth closed. Apparently attentive, she would yet be as listless and unappropriating as it is possible to conceive. I never had just such a specimen in any of my classes, and her case naturally excited a good deal of comment. I called the attention of the Principal to the fact, and also that of the other teachers. But no reason seemed to present itself to anybody for the singularity. There was only one thing to be suggested and that was, the poor child must be half-witted.

In the meantime the class progressed, and, on examination, was found suitable for promotion, excepting Ella; Emma, the younger sister, going up with the rest. I felt very badly for the poor little waif left behind and alone, though I had done more than anxious duty in trying to bring her up. She would now, according to my rule, take the head of the school, for the time being at least, thus giving her an opportunity, if it were possible for her to use it; and, wishing to impress upon her the importance of her new position, I called her to me for a little plain talk. She came in her usual listless, apathetic way, expressionless eyes, and mouth wide open with tongue protruding. I took her hand, which by the way was as cold as ice, and put mine caressingly on her head to smooth back her hair, when,—*Merciful Heavens!*—it was but the work of a second to pull open my drawer, and grasp my scissors, and of another second, *to snap the cord which bound her head!*

That mother loved her child, but this was her condition. The cord was of the coarsest, largest kind, and was drawn so tight round the head that it had made a rut or groove into which it fell naturally each day! Thus, with the pressure on the brain, she was driving her child to idiocy,—*indeed she stood upon the verge now!*

When I snapped the cord, the poor little martyr started as though she had been struck, grasped her head with both hands, and stared at me with more expression in her eye than I had ever seen before. "Ella," said I, "tell your mother that you must never wear a net again while you come to my school, and if she can't fix your hair nice with a pretty round comb, she must cut it off; but say to her if she'll come to me I'll tell her all about it."

The poor mother came, and I thoroughly explained to her the damage she had done, and succeeded in fully alarming her. The head looked just as well afterwards; the face grew pretty because intelligent, *the mouth closed of itself*, and Miss Ella walked triumphantly up at the head of her class when *promotion*-time came.

Since this experience I have made it my duty to investigate nets, and their *bearings* on human brains, and I am free to say that I have found more than one to which attention should be given.

What came of the hint?

Who knows but what the *cords of nets* may have, indirectly, something to do with the disposal of the question of the higher education of woman!

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BOTANY: ONE PHASE OF TEACHING IT.

Suited to Needs of Primary Schools where Pupils can gather Specimens.

BY LU. B. HENDEE.

I.

Procure for text-books: *Youman's First Book of Botany; Hooker's Child's Book of Nature* (Part I.); and the Second Volume of the PRIMARY TEACHER.

For the first three months confine the lessons to *leaves*,—following Miss Youman's classification. In this time they will master Exercises 1, 3, 4, 5, 6, 7, 8, and 12,—to page 41, inclusive.

When the leaves are gone, frequent reviews and drills should be had by having the illustrations drawn on the blackboard. If these drawings are placed at one side of the board and allowed to remain, it will be a favor to the pupils to be allowed to draw them, when they become restless and uneasy, and will be interesting from the fact that they know something about what they are drawing.

After the series of lessons on the léaf, *talks* on the nature and uses of the sap, growth of plants, etc., will suffice during the cold months. Hooker's little book furnishes material quite appropriate for these lessons.

As soon as the first flowers begin to open in the Spring, S. P. Bartlett's excellent series of "Plants with Children or Little Flower-lessons," in the PRIMARY TEACHER, will be found very useful and suggestive. Too much stress cannot be placed on reviews throughout the year.

If the teacher has leisure, it is a good plan to have the senior class, and any others who may wish, to make herbariums. For this, small books *prepared* for such purposes would be *nice*. Books made of white, unsized paper,—or "rag news," as the printers call it,—would do; or, two or three sheets of unsized brown paper, folded in book-form, sewed, and the leaves cut, would be exceedingly cheap and serviceable, as it will not show dirt, and answers quite well for them to learn with. The books being ready, the teacher may prepare a bottle of mucilage.

Place the leaves on each right-hand page by applying the mucilage to the center of the back of the leaf. Arrange the leaves according to some order,—*e. g*, the margins. Let all on the first page be leaves with entire margins; then in regular order dentate, crenate, repand, and lobed margins, etc. After this order, they may be classified according to venation or shape. This work may be done entirely outside of school-hours. The pupil must place his own leaves in the herbarium, and he will think it a pleasure to do so at recess, before school, or a little while after dismissal. Not more than two or three should be allowed to place leaves in their herbariums at the same time.*

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PRACTICAL LESSONS IN THE KINDERGARTEN.

BY MRS. MARIA KRAUS-BOELTE.

XIII.

HALF-CIRCLES AND CIRCLES.

After the child has become familiar with the straight line in the stick-laying, it is given the embodied curved line, the half-circle and the circle. These are represented by half and whole wire rings of different sizes. By means of these the child becomes familiarized with the properties of the curved lines, by laying them in different positions and arranging them in different combinations, producing thus richly, varied forms.

The ring represents the curved stick, or the periphery of the ball and sphere and the embodied edge of the cylinder. Just so, as the stick corresponds with the cube and the tablets, the circle corresponds with the sphere and the cylinder. Therefore, the rings, as a laying game, are just as much in their place as the stick-laying. With the sticks forms of geometry and life were best made, whereas with the rings alone—,with a few exceptions,—forms of beauty or symmetry are more prevalent and more natural to make. Rings and half-rings may be introduced simultaneously; all that is necessary is, that the child should be made to understand the capabilities of this new element of instructive play according to its age and capability.

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*The admirable Plant-Book and Presses manufactured by Daniel Slote & Co., New York, are a great convenience in this study.

The ring in itself is a well-known form to children,—either as means of *play* (the hoop) or as an ornament for the finger. The method in using the rings is the same as in stick-laying: number is the guide. The material of the rings will lead to many interesting facts. The child will eagerly listen to the story of "How iron is found." A piece of iron may be shown, and the children led to name its qualities. They may be told that iron is brought out from places in the earth called "mines;" that the persons, who bring the iron out, are called "miners"; that each miner requires a lamp; why? and how they wear the lamp; they are told about the tools the miners use, etc.

A description of the shaft may be given, and the children may represent a shaft with the bricks, or the Kindergartner may make a drawing of it on the blackboard. The children may be shown a piece of iron as found by the miners (ore), and told that huge furnaces are built for the purpose of smelting the ore; and how the iron bubbles and seethes,—a red-hot liquid,—in the red, hot chaldrons, and is ladled therefrom into moulds, etc.

Iron is the most useful of all metals. Looking around us we find ever so many articles of daily use and necessity made of iron; for instance, the stoves and grates that hold the fire, the locks at our doors, and a great many tools and ornaments! Even the delicate little spring in the watch, which is almost as fine as a hair, and which, when wound-up, is the motive-power of the watch, is also made of iron.

It is a *long* story, the story of the iron. A little told at the time, all scientific terms and expressions avoided,—what fairy story would more interest a child or awaken its imagination? Also the child will learn to observe in a different manner than before all iron objects that surround us, and the more this aim is gained, the more of beauty and poetry, joy and happiness the child will have throughout life, no matter what his position is. The practical benefit of such habits of observation and thought cannot be over-estimated.

As all the forms are, owing to the nature of the circular lines, forms of symmetry and beauty, it may easily be seen that the occupation of the child with these embodied lines are of great importance. The curved lines suggest to the child a *higher degree* of the beautiful, than similar forms made by the previous gifts. The simplest combinations of a small number of half-rings and whole-rings bear in themselves already the stamp of beauty. If it is a fact, that merely *looking* at the beautiful favorably impresses the mind of the adult, enabling him to appreciate more fully the *good* and *true* and *noble* and *sublime*, then a similar influence upon the tender and pliable soul of the child must needs be greater and *more lasting*.

FIRST STEPS IN WRITTEN LANGUAGE.

BY F. B. GREENE, A.M.

III.

One of the most important things to be determined is the proper time to begin lessons in written language. Some of the most successful teachers begin at the start. Others find it more advantageous to wait six months or a year after the child's appearance at school. The best rule for the teacher to follow is that which reason or experience dictates. Something ought to be done in this direction very early in the child's educational career, and yet there should be no pushing or crowding.

Another problem which suggests itself can be best decided by each teacher. "Shall the script forms be taught at the outset, or shall the pupils first be taught 'to print' on their slates?" Both methods have their advocates. Those who favor the latter, use letter-forms which embody features of both the text and script forms. A natural transition from the one to the other is claimed for this plan. On the other hand, it has been satisfactorily demonstrated that children can readily pass directly from one form to the other, especially where the aim of the teacher is to encourage a recognition of ideas conveyed by the words rather than an acquaintance with the words as such, or the letters, which are their mechanical factors.

Supposing that the time has now arrived when the lesson in written language may be given, how shall we begin? First of all we must get the interest and sympathy of the children. Talk with them about some thing with which they are familiar. Draw out their ideas. Make it clear to them that they can *talk* about it. If the teacher can draw a picture of some well-known object upon the blackboard, it will be of great assistance. If not, some large engraving or the pictures in the Primer may be utilized. Remember, that all the ideas that children grasp readily come to them through the senses. We will suppose that a picture of a cat and a rat is before the class. The teacher develops the idea that it is not *the cat*, but a picture of it, which they see; a something which at sight creates a picture in the mind and suggests the object. She then shows how the spoken word differs from the picture only in appealing to the sense of hearing instead of that of sight. She next writes the word *cat* upon the board, and tells the class that this is another way *to say cat*, another way to represent the idea.

It is now time for the class to take part in the exercise. Let them "*say*" *cat* in the new way on their slates or paper. Be sure, however, that their endeavor be to make. not *c-a-t*, but something which represents to them the idea cat. In the same way let them write other familiar words, and in connection with the articles *a*, *an*, and *the*.

cat rat
a cat a rat
the cat the rat.

Exercises of this kind should be continued till the pupil has at his command a small vocabulary. The aim should be to have the written lessons become, as soon as possible, expressions of thought. To make these exercises of any substantial value, the child must write as he speaks, — to express ideas, not merely to place words in various combinations.

One of the earliest intelligent efforts made by any child is that of calling attention to things about him. At first he uses gesture, and later, when the vocal muscles gradually submit to the will, the newly-acquired faculty of speech is developed in this direction. We cannot do better than to follow this universal plan of nature in teaching graphic expression. The child has already acquired a small stock of words. Let him now write full formulas like these:

See the cat.
See the dog.
See a man.

The skeleton of this idiom is, *See* —— ——. Words should be filled in at the suggestion of the teacher. It may be several weeks before the child writes such simple idioms as this with ease, but remember that he was much longer in learning to speak. Above all things, see that his efforts, however good or bad in other respects, are to him actually the expression of thought.

AN ORTHOGRAPHICAL EXERCISE.

BY MISS ELIZABETH P. PEABODY.

Teacher.—Make a sentence in which the word *it* occurs. Each one make a sentence. (Vocally.)

Pupils.—"*It* is cold," "I love *it*," etc., etc.

T.—What is the difference between *it* and *bit* in the printing of the word?

P.—*It* has one letter more,—a *b* at the beginning.

T.—Can you make sentences with the word *bit?*

P.—"A *bit* of bread;" "A *bit* of chalk;" "A *bit* of string;" "I tore my paper into *bits;*" "The mosquito *bit* me."

T.—Are *bits* large or small?

P.—Small.

T.—Yes; *bits* were made first by *biting*, and you know we cannot bite *large* pieces off with our teeth. But, by-and-by, *all* little pieces were called *bits*, even if you made them by cutting or tearing. And there is another kind of *bit* you have not thought of. (A pause.)

P.—There is the horse's *bit.*

T.—What is that?

P.—A piece of iron put into the horse's mouth, to which the reins are fastened, so as to make the horse go right

T.—How can the reins do that?

P.—Because the bit hurts the horse's mouth if you pull the reins hard, for the horse rather will go straight on than have the bit pulled. You tell him that you want him to go to the *left* by pulling the left rein, and to the *right* if you pull the right rein; but you need not pull hard,—just a touch is enough.

T.—Yes, it is cruel to hurt the horse in so tender a place more than is necessary. Now print *fit;* what is the difference from *bit?*

P.—An *f* instead of a *b* at the beginning.

T.—Make some sentences with *fit* in them.

P.—"My coat is a nice *fit;*" "Your coat is not *fit* to be seen;" "Will you *fit* a dress for me?" "The cat had a *fit;*" "A man had an apoplectic *fit.*"

T.—Do you know what an *apoplectic* fit is? It is when too much blood rushes into your head.

P.—When papa had the headache yesterday he said he was afraid he should have an apoplectic fit, and mamma put a piece of ice on the back of his neck. (There was quite a talk about fits, epileptic, convulsive, etc.)

T.—Now print *hit*, and tell its difference.

P.—*It* begins with *h* instead of *f* or *b*.

T.—Make sentences with *hit* in them.

P.—"George *hit* me;" "The ball the man shot out of his gun *hit* the bird;" "The stone I fired *hit* the cat;" "*Hit* me, if you dare." (Conversation on throwing stones.)

The above answers are only a few of those given. One said, "Two men *fit* in the street," and the teacher replied, "No,—*fit* is not the right word there; it is a mistake. Two men *fought*." The conversation need not be confined to the spelling, but should go naturally in the various directions which the sentences suggest. This is a practical way of defining words and opening all their meaning. It is quite an unsuitable exercise for children, who are *first* learning to read, to give circumambulatory explanations and synonyms; indeed, there are few, if any, synonyms, strictly speaking, (as Crabbe has demonstrated.)

If children use words rightly, it proves that they understand them. When a word is new to them, the teacher can explain and exemplify, by using it in sentences that will amuse, or interest them seriously. Some words can be lightly passed over as wholly out of a child's vocabulary, and the teacher must always judge as to the collateral conversation. To make the words themselves objects of attention is legitimate for the school which follows the kindergarten, where the objective point has been to learn to talk naturally. Now, the point is to know the words they have spontaneously used vocally, as *written* signs. To print the words, concentrates attention.

◆

ON TEACHING NUMBER.

BY PROF. WILLIAM HAROLD PAYNE.

I. In Arithmetic, there are two well-marked grades of instruction,—(1) instruction in *processes*, and (2) instruction in *principles*.

Arithmetic is both an art and a science: there is work to be done, and there are general truths to be comprehended.

There is a similar distinction in Language: There is first the constructive effort by which an art is learned; and then the analytic effort, by which the uniformities in speech are discovered and comprehended.

In the primary grade of instruction in arithmetic, the effort of the pupil is chiefly constructive, mechanical.

II. The first instruction in Number should consist in counting objects.

The pupils in the class and in the school, desks, windows, panes of glass, beans, marbles, etc., furnish abundant material for this purpose.

III. The second step should be the learning of the numerical alphabet, by associating the result of each count with the figure denoting the number of objects so counted.

To associate a mere property of an object, or of a group of objects, with the symbol that is hereafter to represent and recall this property, is much more difficult than to associate the object itself with its name.

"We may err either by accustoming our pupils too much to the consideration of tangible substances when we teach them arithmetic, or by turning their attention too much to signs. The art of forming a sound and active understanding consists in a due admixture of facts and reflection."—*Edgeworth.*

IV. The addition and subtraction of numbers represented by a single figure should be taught from actual experience with objects, and afterward recording the result by the use of figures.

The pupil should determine for himself the sum of 3 and 4, by counting out three objects, then four more, and then counting the objects in both groups.

Subtraction should be taught by first counting out a larger group, taking from this a smaller group, and then counting the remainder.

V. The next, and by far the most difficult, step in the entire subject is to teach the manner of grouping units of a lower order into units of a higher order; showing how ten units make 1 *ten*, ten tens 1 *hundred*, etc.

This process may be illustrated by tying objects into bundles of ten each, and then ten of these bundles into one larger bundle.

The pupil should finally know that the number of units denoted by a figure is determined by the relative place it occupies.

When this art of numeration and its counterpart, the art of notation, have been adequately learned, addition, subtraction, multiplication, and division become comparatively easy.

VI. Before proceeding further, the pupil should be able to give the simpler combinations of numbers by each of the four fundamental processes, with mechanical facility and accuracy.

At this stage the sum of 3 and 4, the difference between 9 and 5, the quotient of 12 by 3, the product of 8 by 9, etc., should be given *at sight*, without any process of counting, or even of reasoning.

VII. The next point of difficulty is the management of fractions with facility and accuracy.

These processes are so varied that real skill in their use is best reached by comprehending the common principle that underlies them,—*the relation of numerator to denominator.*

The division of 12 by $\frac{3}{4}$, or even of $\frac{3}{8}$ by $\frac{3}{4}$, becomes comparatively easy when the pupil clearly understands that $\frac{3}{4}$ is merely *one-fourth of three*, or *three times one-fourth of one.*

VIII. Most of the difficulties in percentage will also disappear when the pupil comprehends the exact thing meant by *per cent*

When asked to calculate the gain per cent. in selling sugar at 13 cents per pound that cost 12½ cents, the pupil will reason in this way: "A half cent gained on 12½ cents equals one cent gained on 25 cents, and this equals four cents on 100 cents; hence there is a gain of *four per cent.*"

IX. The *rational* element in arithmetic will receive more attention by making a distinct recitation of Mental Arithmetic.

THE RECREATION-HOUR.

CONDUCTED BY MISS S. P. BARTLETT.

[This may be read by the class, or by the teacher with the class.]

A legend usually has some truth, or hidden meaning, preserved in its story for us to think about. The little folks all know how their dear fairy tales often have a jewel of a good truth set in their very heart.

Perhaps of no season are there more stories, and ballads, and legends, than of the blessed Christmas-time.

I will tell you one of these.

Away back in a curious old thick book, yellow with years, there is a legend of a little girl, in a far-away land, named Greta; with soft, fair hair, and eyes blue as violets.

She was a dear, good little girl, whose heart was sweet and kind toward everybody,—and so she had many friends; but it was wonderful to see how all the wood-creatures,—the bright birds, the swift furry animals, the wild and timid ones, and the tame, were drawn to her.

She lived in a simple home, under the greenwood trees, where leafy boughs with pretty nests looked in at the windows; and the strange, old book tells how, in her first rambles, little Greta knew all the words of all the birds, and could talk with every wood creature and animal.

The very flowers used to whisper to her when she bent over their cups, and all the butterflies were glad when the sunbeams showed them she was coming.

But the flowers, and the birds, and all the others, craved most to pour into Greta's kind heart their troubles;—for they had troubles in those days. Sometimes rude hands plucked the fair wood-lilies, and tore their lovely petals; sometimes the red robin's nest was robbed by cruel boys; sometimes the frisky squirrel just saved himself from a sly snare; sometimes the speckled turtle was turned upon its back close to the running water it could not reach, and thought it should die of pain and thirst; sometimes the stout oxen were lashed, and the gentle cows were abused; and even pussy by the hearth-stone, knew what an ugly child could do;—little Greta must listen to them all,—comfort them every one, and help them, and love them. And there was no day when Greta did not do many a kind act in this way. She was never too tired, or too fond of play.

Thus it was that all the fairies came to love her, and watch her, and *help* her, too; and the strange old book tells how, on Christmas eve, *the fairies* planted the most lovely evergreen tree of all the wood, in

Greta's home. I wish I had room to describe to you what a festival-time they made, and how wonderful it all was, with troops of the wee people coming and going no one could tell how, laden with more precious treasures than tongue can tell, all for little Greta's Christmas-tree, which sparkled to the topmost twig with beautiful gifts. Fairy-land music and sweet bells stirred the air, fragrant flowers sprung up at a wish, and the queen of the fairies came, borne by Greta's own white dove.

If I could but tell you all about it, you would say there never was such a beautiful time in all the world!

But I must shut up the old book, after I have said that the legend runs that all this happened because little Greta was rocked when a baby in a cherry-wood cradle, made of a tree which robin red-breast planted.

I am very sure the meaning of the legend is, to teach us how good, and useful, and happy a kind child can be; and how she will be loved by everybody and everything; and meet with a rich reward.

What the Birds Say.

Do you ask what the bird's say?
The sparrow, the dove,
The linnet and thrush say, "I love, and I love."
In the winter they're silent, the wind is so strong;
What it says I don't know, but it sings a loud song.
But green leaves and blossoms
And sunny warm weather,
And singing and loving
All come back together.

Cross-readings for Little Ones.

Ifev Eris Eeupo Nbus Hort Reey
Oung Bird Sint Heir Pret Tyne
Stim Ustn Otin Mypl Ay Stea Ltho
Seyo Ungo Nesa Wayt
Ogri Evet Heir Moth Er'sb Reast.
Mymo Ther Ikno Wwou Ldso Rrow Sosh
Ould Ibest Olen from Hera Ways
Oi'll Spea Ktot Hebi Rdsi nmyki Ndes Twords no
Rhur Tthe Minm Ypla Y.

OUR NOTE-BOOK.

THE GOLDEN SILENCE.

BY WILLIAM WINTER.

What though I sing no other song?
  What though I speak no other word?
Is silence shame? Is patience wrong?
  At least, one song of mine was heard.

One echo from the mountain-air,
  One ocean murmur, glad and free,—
One sign that nothing grand or fair
  In all this world was lost to me.

I will not wake the sleeping lyre;
  I will not strain the chords of thought:
The sweetest fruit of all desire
  Comes its own way, and comes unsought.

Though all the bards of earth were dead,
  And all their music past away,
What Nature wishes should be said
  She'll find the rightful voice to say!

Her heart is in the shimmering leaf,
  The drifting cloud, the lonely sky,
And all we know of bliss or grief
  She speaks in forms that cannot die.

The mountain-peaks that shine afar,
  The silent stars, the pathless sea,
Are living signs of all we are,
  And types of all we hope to be.

Among the "Rules for the Government of the East Saginaw (Mich.) Public Schools" we find the following directions and laws of teaching, that seem worthy of a place in the Note-Book of THE TEACHER:

Never teach a definition till that which is to be defined has been clearly apprehended by the pupil.

The thing named should always be learned before the name.

A rule is the statement of a principle or a process; the pupil should never be required to learn one, except as the best expression of what he already knows.

The seven laws of teaching:

1. Know thoroughly and familiarly whatever you would teach.
2. Gain and keep the attention of your pupils, and excite their interest in the subject.
3. Use language which your pupils fully understand, and clearly explain every new word required.
4. Begin with what is already known, and proceed to the unknown by easy and natural steps.
5. Excite the self-activities of the pupils, and lead them to discover the truth for themselves.
6. Require pupils to restate, fully and correctly, in their own language, and *with their* own proofs and illustrations, the truth taught them.

7. Review, *review*, REVIEW,—carefully, thoroughly, repeatedly,—with fresh consideration and thought.

These laws underlie and control all successful teaching. Nothing need be added to them; nothing can be safely taken away. No one who will thoroughly master and use them need fail as a teacher, provided he will also maintain the good order which is required to give free and undisturbed action to these laws.

The Principal of the State Normal School at Mankato, Minn., Rev. D. C. John, makes the following admirable suggestions in regard to the requisites of success in the teacher. Let every primary teacher place them in her scrap-book for handy reference. They constitute good tests for each teacher to apply to herself personally:

"Actual experience is the only absolute proof of teaching-ability; but in nine cases out of ten, he who possesses the following qualities will meet with reasonable success. If you possess them, even in a moderate degree, and aspire to become a teacher, go ahead; success awaits you. If not, stifle your aspirations, and turn your attention to some pursuit for which you are better qualified:

Good health.
Cheerfulness, enthusiasm, magnetism.
Dignity and force of character.
Courage, decision, impartiality.
Integrity, self-reliance.
Celerity in thought and movement.
Neatness in dress and address.
Aptness to teach.
Accuracy in knowledge.
Skill in explanation and illustration.
Patience.
Some temper, with power to control it.
Power to control others,— (natural leadership)."

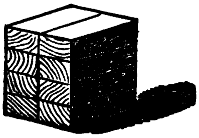
We call attention to the following suggestive hints on how to teach observation, from Mr. Beecher, who says:

Take a child, we will call him "Cuckoo"; and take an object, say a bush. I say, "Cuckoo, what do you see?" "I see a bush." "How many stems are there coming out of the ground?" His attention is directed to that. "How many branches have they? how do they bear leaves? Are they alternate, or are they opposite each other, or are they in whorls? And what is the shape of the leaf? Is it smoothed or notched on the edge? Is it longer than it is broad? Has it got a little rib in it,—a middle rib,—side ribs running out of that one? Are they very strong?" Examine a child in this way yourself for a few times, and he will begin to see these things for himself soon, without looking specially at them. Take a child, sit out on the veranda with him and say, "There's my ailantus-tree: what is the difference between that ailantus-tree and that apple-tree down yonder?" The child instantly begins to look; first he sees only that it is very different. I will help him a little, so I say, "Is its trunk just the same?" "No." "Is it longer or shorter than the apple-tree?" "It is longer." "Is it long, like a column?" "Yes." "Does it make a head the same way as the apple-tree,—does it spread over like a fountain on every side?" "No." "Does it make its head like a tuft of plumes or feathers?" "Yes." "How does it bear its leaves,—long, mid-ribbed?" Call his attention to them; let him go down and pluck one of each and compare them. To-morrow say, "Cuckoo, what's the difference between an apple-tree and an ailantus?" The child immediately knows what to look for. He might not be able to express to you exactly what he finds; but those trees have been analyzed a little, and in a few days the child will know about them.

It is a good thing to have some one child or other person in the family to take the lead. All our children have been made observing through Will. He is our ornithologist, our entomologist, and our naturalist generally, and knows almost everything that flies, or crawls, or creeps. Following his example, the children are collecting worms, letting them change into cocoons, and then into moths and butterflies. When they see a caterpillar, they know it when once they have learned its name and appearance; and so, without any trouble, and almost without any endeavor, it all comes as natural to them as it does to know the difference between a horse and a cow. They get interested in the few worms they collect, picked off the shrubs or fences, or perhaps get a few chrysalides that have already been formed, bring them home, and let them hatch out, and in a short time they get a real-fervor for such study of Nature.—*Christian Union.*

The principles underlying the true method of objective teaching are those derived from the theories of Pestalozzi, who declared that "the culture of the outer and inner senses is the absolute foundation of all knowledge,—the first and highest principle of instruction." These ought to be thoroughly understood by the teacher, and kept constantly before him in his work, being regarded as a standard by which every lesson, and, in fact, every part of every lesson, is to be tested. The principles are variously stated by different authors, but as clear and correct an enunciation of them as any we know is the following:

"1. Cultivate the faculties in the natural order.
2. Do one thing at a time.
3. The child, and not the teacher, should do the work.
4. Be thorough.
5. First gain the idea, then the expression.
6. Cultivate language.
7. Separate every subject into its elements.
8. Present the subject in the order of dependence.
9. Proceed from particulars to general.
10. Proceed from the concrete to the abstract.
11. Proceed from the simple to the more difficult.
12. First synthesis, then analysis."



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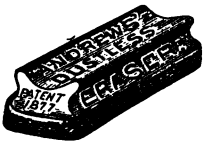

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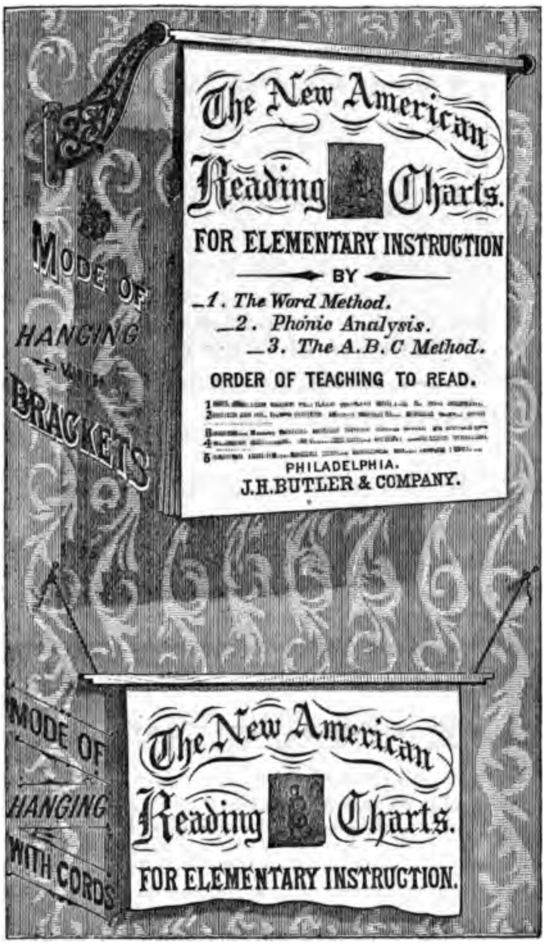
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THE

PRIMARY TEACHER.

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ABOUT PRIMARY TEACHING.

BY SUPT. N. A. CALKINS.

IV.

METHODS IN READING.

During the period embraced in the exercises described in the previous article on this subject, the steps in teaching are directed chiefly in ways that will lead the pupils to learn by sight *symbols of spoken words*, *phrases*, and *sentences*. Under the conditions in which the young children are usually taught in the public schools, two or three months at least would be required to complete these several steps and teach the pupils to know one hundred common words and half as many sentences.

During the first stage of learning to read, the pupil knows the thought, and he is to be taught the *word-sign* of it. In the second stage, when the child takes his first book, he is to be led gradually into *new* ways and aims of learning, — ways in which *the discovery of the thoughts*, represented by groups of known words in new combinations, becomes the aim of the teaching. Yet the manner of the instruction must not all be new in this second stage. The teacher must tarry with the pupils, at the beginning of each lesson, until the new words have been learned by *sight*, as in the previous stage, before proceeding with the *discovery of the thoughts* represented by the new sentences.

The following steps will indicate the order of proceeding in the transition from objects and the blackboard to the use of books:

FIRST STEP.

Teach the children *to take*, or *pass books; to hold books; to find the page; to find single known words; to find groups of two or three words; to find the lesson.* The exercises of this step may be taken once each day, for a week, before proceeding to the next step.

SECOND STEP.

Select from the Reading-book an appropriate lesson,—one containing chiefly words already learned. Place the words of this lesson in columns on the blackboard; making a column, like a spelling-lesson, for each sentence, so that it may be read downward. Then let the pupils pronounce all the words that have been previously learned; next proceed to teach the new words, as in the first stage. Afterward request the pupils to read all the words in one column and find what they say. Proceed in a similar manner to teach each column, or sentence, in the lesson.

Next place the sentences across the blackboard, as in ordinary reading, and let the pupils read each two or three times.

Follow this last exercise by placing the books containing the lesson in the hands of the pupils; require them to find the page which contains the lesson learned on the blackboard. When they have found the lesson, request them to find in their books a sentence like the first one on the blackboard. When they have done so, and some four or five have read it from the book, select another sentence and proceed in the same way. In this manner teach the children to read the entire lesson from their books. It will be well to place the sentences on the blackboard in an order different from those in the book, if it be found that the pupils are trying to read by rote instead of by sight.

During all of these reading-exercises train the pupils to read as they should speak the thoughts.

THIRD STEP.

Select from the new reading-lesson the difficult words; teach them from the blackboard. Next require the pupils to find the same words in the lesson; also, to pronounce at sight other words in the lesson. Attention may be given to the elementary sounds of some of the words, as described in the article on *phonetics*, in the October number of THE TEACHER.

Now request the pupils to find what the words in the first line, or sentence, say; then what the second line says; and so on through the lesson. During this exercise each sentence should be read by three or more pupils. There may be had, also, conversation about the meaning of words, groups of words, etc.

Follow these exercises with teaching the pupils *how to read the lesson.* Do not commence a lesson by reading it for the pupils, and thus leading them to acquire the habit of leaning upon you for both the thoughts of the lesson and the *manner of reading it.* Teach each lesson so that by it the pupil shall acquire self-power that will soon develop into *ability to read at sight new lessons* composed chiefly of known words.

During all subsequent instruction in reading, require your pupils to consider,—

First,—What does the sentence, or paragraph, say?

Second,—How should it be said?

These two questions embrace all important matters needing attention in teaching children to read.

THE REAL SCHOOL.*

BY MRS. REBECCA D. RICKOFF.

V.

SLATE-WORK FOR THE FIRST WEEK.

As a rule, concert-work should precede individual work, for the reason that, from sympathy of numbers, it electrifies even the dullest minds, exciting the imagination, arousing the will, and giving confidence, thus preparing each pupil for better individual effort. In the present case, however, miscellaneous work in picture-making must be given the first place, because it is needed to meet the emergencies of the first days; but, just so soon as the conditions of the school are such as to permit it, the teacher should give concert-work in picture-making, and follow it, if found advisable, by still further miscellaneous work.

PICTURE - MAKING — A CONCERT - EXERCISE.

The teacher makes upon the blackboard a very simple outline of some familiar object,—as a bench, made with three lines; a flower-pot, a flag, or a boat, made of four lines. She holds the attention of the children to the progress of her work, line by line, by allowing them to guess what it is that she is making. The outline being finished, the teacher tells a story about it.

The children are now required to make this picture. It is a task set them, and all are expected, at least, to attempt it. The teacher goes about examining, encouraging, and asking questions, which bring out faltering attempts at the reproduction of the story she has just told them; thus making the first faint beginnings in language-work.

As in the previous exercise, the teacher gently but firmly helps those who need it, *to the ability to obey her*, lovingly guiding the strong, leading the weak, and carrying the helpless ones.

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*Copyright by Mrs. Rebecca D. Rickoff.

ILLUSTRATIONS OF CONCERT PICTURE-MAKING.

Exercise I.—A Snow Storm.

The teacher represents upon the blackboard with her crayon the falling of snow, saying to her pupils as she makes the marks, "See, children, how the snow is *f-a-l-l-i-n-g, f-a-l-l-i-n-g, f-a-l-l-i-n-g.* You ma all make snow upon your slates."

Oh, how the children delight in the noise made in concert!

After they have had a little sport, the teacher restores quiet. "That was a great noise you made, wasn't it, children? Did you ever see the snow falling in the winter? Did you ever *hear* the snow falling? No; the snow falls softly, very softly. You can never hear it fall. This is the way the snow comes down." The teacher illustrates her words by making with her outspread hands a slow, descending, interrupted motion. "Did you hear any noise then? You may show me, with your hands, how the snow comes down,—softly, very softly. There was not much noise that time, was there? Now let us try again, and see if we can make this room just as still as it is at night when the snow falls."

Thus, from the merry, noisy game of "making snow," may the children be led to a perception of silent motion and its beauty.

Exercise II.—Making Smoke.

This is an exercise similar to the previous one,—its companion and its *opposite.* The teacher having made upon the blackboard a spiral representing the motion of smoke, now with her fingers, or eraser, blurrs it in rising circles. "See, children," she says, "see how the smoke floats up, up, up! Did you ever watch the smoke, children? Did you ever watch how it goes up, *up, u-p* to the sky?" As the teacher says these words, she illustrates them with dramatic action, charming the children into a perception of the beautiful idea of "*up to the sky.*"

"Did you ever *hear* the smoke go up, children? No," says the teacher, illustrating this time with a gentle, spiral motion of the hand; "the smoke goes *up* as *silently* as the snow comes *down.*" Illustrating now with both hands, the teacher says, "This is the way the snow comes *down;* and this is the way the smoke goes *up.*" The teacher has the children imitate both her words and actions, and then says: "And now, children, you may make a picture of smoke upon your slates. *Remember, the smoke never makes any noise!*"

— Before thy mystic altar, heavenly Truth,
I kneel in manhood as I knelt in youth. — *Sir Wm. Jones.*

LONG AND SHORT SOUNDS OF VOWELS.

BY MARY I. PETTINGILL, LEWISTON, ME.

For some time after children enter school I would have their reading-lessons consist of words which contain only the short sounds of the vowels,—learned by giving the sound of each letter,—and a sufficient number of other words, so that little stories may be made, which should be taught by sight. The following lesson was given last week to a class of children about seven years of age. I write the answers just as the children gave them to me.

METHOD.

Teacher calls attention of class. "When boys come to school, what do they wear on their heads?" "Hats." "Yes; but days when it is real cold, and they want something that they can turn down over their ears, what do they put on?" "Caps." "Spell the word *cap* by letter." Children spell, and teacher writes the word on the board. "Spell it by sound." Children spell. "What sound did you hear first?" Children give sound of *c*. "What means *c* (giving sound)?" "*C*." Same plan for *a* and *p*.

"What do little *girls* wear to school stormy days?" "Waterproofs." "Water-proof what?" "Cloaks." "Yes; and what else, Annie, besides your cloak, that is made of waterproof?" "Cape." "Spell the word *cape* by letter." Children spell, and teacher writes word *cape* on the board opposite word *cap*. "Spell the word *cape* by sound." Children spell. "What sound did you hear first?" Children give sound of *c*. "What means *c* (giving sound)?" "*C*." Same plan for *a* and *p* "What can you say of this letter (pointing to *e*)?" "Silent," class decide.

Teacher has children give both words several times, spell each by sound several times, and give sound of *a* in *cap* and *a* in *cape*. "What can you say of the *a*'s in these two words?" "They do not sound alike," class decide. "Why not?" "One sounds longer than the other." "Which sounds longer?" "*A* in *cape*." "If *a* in this word (pointing to word *cape*) sounds longer, what might we call it?" "*Long a*." "Why?" "Because it sounds longer." "If it *sounds* longer, then we may call it the long what of *a*?" "*Long sound of a*." Teacher confirms, and writes "Long sound of *a*," over word *cape*.

"What can you say of *a* in this word (pointing to *a* in *cap*)?" "*Short sound of a*," class decide, and teacher confirms. Teacher writes "Short sound of *a*," over word *cap*.

Teacher has children give several words which contain the *long sound* of *a*, and several in which is the *short sound* of *a*. Children give meaning of each, spell each by sound and letter, and tell the teacher where each should be written. Teacher writes words. Children read each word several times, give *long* and *short sound* of *a*, and tell why we say *a* in some words has a *long sound* and in others a *short sound*. Children spell each word by sound and letter. Teacher erases words, and tells children to write on their slates ten words of each kind.

Similar plan with other vowels. Marks indicating long and short sounds of vowels may be taught at this time.

◆

PLANTS WITH CHILDREN; OR, LITTLE FLOWER-LESSONS.

BY S. P. BARTLETT.

XIV.

A SEED LESSON.

" Lo ! on each seed, within its slender rind,
Life's golden threads in endless circles wind ;
Maze within maze, the lucid webs are rolled,
But as they burst, the living flame unfold.
The pulpy acorn, ere it swells, contains
The oak's vast branches in its milky veins,
Each raveled bud, fine film, and fibre-line,
Traced with nice pencil on the small design."

Our last two little lessons being very easily recalled, before we lose the thread of them I wish my scholars to learn something else connected with those leaf-studies, which will also lead in an interesting direction.

For this purpose you see here upon the table, a handful of what?

Ans.—Seeds.

Yes ; and Frank may tell me what seed I hold in my hand.

Frank.—A bean.

Who can remember what kind of leaves the bean-plant has ?

Alice.—I can show you, for I planted a scarlet bean in my little window-garden, and now it has some leaves.

I am glad to see Alice has the right idea, that in plant-lessons we want the plant before us, if we can have it, no matter how good our memories may be.

Describe the leaf, please, Alice.

Alice.—The bean has a *net-veined*, ovate, sharp-pointed leaf.

Right. It is the veins I wish you, first, to note; and next, to remember we have found that it belongs to the net-veined division of plants.

See, here is the bean shelled from its pod. Can you tell me what this bean is made of?

Harry.—Not exactly.

Let me help you. It is a last summer's bean, and not very hard, so we will first carefully peel off its speckled coat.

Do you find it all in one piece after its coat is off?

Marie.—No, it has two parts, and looks as if it had been nicely split in thin halves, except this little point between the edges.

Take a bean that is not peeled, and see if you can each find this little point.

Frank. — Yes, here it is, down by the eye; I can feel it with my finger, and see its form.

All find it.

Take your peeled bean; now gently separate the halves. Where is the little point?

Harry.—It clings to one of the halves, and looks as if it was carved there. A part of it lies turned in, on the inner surface.

This mysterious little point, as you call it, dear children, is a most important thing; for it is no less than the slender bean-plant itself, all snugly rolled up in this tiny form, ready to spring into a growing thing, as soon as it is planted. In this, all the future life and structure of the plant exist, packed away and hidden, quietly waiting. When we plant our bean in the moist earth, its life wakes, and stirs, it begins to swell, and bursts its coat at the eye. This end of the curious little point, or roll, creeps down into the black ground in a root; and here at the other, where you see the beginning of these two delicate mites of leaves, the plume will push up, to unfold itself into green herbage in the sweet light and sun.

Now Frank asks, "What good these great halves of the bean do, then, if the little white roll is the folded-up plant?"

They are at once the house and food of the baby-plant. A very good, snug shelter, indeed, you can understand, is this pretty speckled bean-house; but as wonderful and interesting a thing about it is, that the dear Father who cares for plants as well as for everything He has made, causes a store of nourishment to be contained in these walls of the house, so that as the little germ or living plant starts, it begins at once to feed upon the sweet food all ready for it. Here you cannot help remembering what good and savory food we find for ourselves in beans. However, more of that another time. What we see now is, that the starting plant gets at the outset what mealy nourishment it needs, out of its fleshy seed-lobes (parts). At the same time they swell and push forth very quickly toward the light, to be its shelter-wings in the big seed-leaves we always find over the little peeping vine. It speedily can go alone without them, and so they turn yellow, and fall away, and we have then the well-developed plant, like Alice's here, with true leaves.

I have explained all this to you that you may learn the nature and name of these two *seed-leaves.*

They have another name, — a crooked one, you may think, — from a Greek word, which means cavity, or retreat. Think of it as the house or *cot* of the plant, if you like, — and now spell the word *cot'y-le'don,* after me.

Each of the halves or lobes of the bean-seed is a *cotyledon.*

How many has this bean?

All.—Two.

Yes, this seed is a *di* (from the Greek *dis* twice), a *di-cotyledon,* or *two-lobed seed.*

There are a great many di-cotyledons besides the beans. Nearly all our vegetables, and most of our beautiful forest-trees, our melons, and very many of our cultivated flowers belong to this division.

Take a close view of Alice's scarlet-runner, now, and go back to the first step in our little lesson by answering these questions.

To what leaf-division of plants does the bean belong?

All.—To the net-veined plants.

Now, what kind of seeds have you found the net-veined plants have

All.—Di-cotyledons.

What does that mean, Frank?

Frank.—Two-lobed seeds.

This is what I wish you to learn from our lesson. See how useful the facts are. At a glance you can tell now, that a net-veined plant has a two-lobed seed, without studying its seed.

And when you pick up a seed with a kernel in two lobes, you will say, "This plant or tree must have net-veined leaves, if I plant my seed."

So, learn the hard word 'di-cotyledon'; for you will be rewarded by knowing and remembering it.

Now you may open this pea-seed, an apple-seed, and crack this peach-stone, and see if you have di-cotyledons. And I will pour some water in this wine-glass, place a lock of cotton in it, and plant a bean and a grain of Indian corn upon it, that we may watch them germinate or sprout. We must be careful and keep the supply of water sweet and good. Afterward we will plant a box of other seeds for our window-garden.

NATURAL HISTORY IN PRIMARY SCHOOLS.

BY J. M. ARMS.

VII.

"To-day we pass the Rubicon," said Professor Hyatt in opening his fourth lecture, and, with the words, the teachers advanced from the forms of life possessing a radiate structure to the sub-kingdom of the mollusca. As the distinctive features of one geologic age are often anticipated in the preceding one, so the bilateral symmetry, which the teachers were quick to observe in the mollusca, finds its prophecy in the higher radiates. Could we have had space we should have shown, in our last number, how a line drawn through the mouth and madreporic body (not "*madrepore's* body," as printed in No. VI.) of a starfish or sea-urchin divides the animal into two equal halves, proving that bilateral symmetry exists, though radiation is the predominant characteristic.

For familiarizing children with the lowest class of molluscs, the oyster, clam, and scallop, — which were provided for each teacher at the lecture,—are needed. These should be killed by immersion in fresh water, and afterward the valves kept apart by wedges to allow the muscles and gills to expand. The oyster may be first examined, but before doing this remove the wedge from the valves, and place the animal in its normal position with the shorter valve uppermost. Then let the children observe the shape of the shell; the pointed, twisted appearance of one end, and the broad, round outline of the other; the rough exterior with the dark skin still adhering. in some places; the thick, deep left valve, and the thin, flat right valve. Let them find the little horny ligament which always seems to be striving to conquer the great muscle, and trace the lines of growth from the outer edge to the beak. For a clear understanding of the shell-structure, Professor Hyatt recommends the use of a roasted shell; a specimen which has been treated with acetic acid, and also a vertical section of a shell. These may be prepared as directed in *Guide* No. VI. with little trouble.

The first illustrates how one layer is placed upon another; the second reveals the organic tissues of the shell with the line wholly dissolved away; while the third shows how the muscle, which is not organically attached to the valves, as many may suppose, moves forward and leaves its impression upon the successive layers.

"Having first studied the shell," says Professor Hyatt, "we next naturally study those parts of the animal that have left their imprints upon the shell." Let the children now observe the muscle more closely, and afterwards, the thin mantle which envelopes the body of the animal and extends over the edge of the valves. This outer skin is mostly worn off the shells of oysters, but is well preserved on those of fresh-water clams. Its existence proves that the shell is not "a house," as it is often called, but is really a part of the skin of the animal. Keeping the specimens in water, the children may observe the two free leaves of the mantle, and follow them round to where they become united. There they will find a fleshy connection, called, for want of a better name, "the bar." This "bar" will become an object of interest. It separates the gill-chamber, which is on the uppermost convex side of the oyster, from the intestinal chamber on the concave side, and, by so doing, prevents the mingling, as we shall see hereafter, of the incoming and outgoing currents. Turning back the mantle, the children will expose the leaf-like gills, which are embraced at the anterior end by two pairs of triangular-shaped organs, called palpi, used by the oyster in eating. Finally, the mouth may be found, buried between the palpi where they encircle the forward part of the body, by the children who are willing to persevere.

Certainly most little boys and girls will take a lively interest in the mantle, when told that it is this part of the animal which builds the pearly shell, and most will greatly wonder at hearing that the gills not only enable the oyster to breathe, but also to feed perpetually. Just as surely will teachers who can secure time for the careful study of these organs come to feel that the saying, "All things are wonderful to the ignorant," does not go deep enough to contain much truth, for their experience will tell them that the more one knows the more one marvels.

Of the mantle we shall speak in our next number, but concerning the breathing organs we must here say a few words. It is like working out a fascinating puzzle to follow the course of the blood and water through the gill of a mollusc. Professor Hyatt has treated the subject very clearly in *Guide* No. VI. Here, again, we have the results of the author's original research, which will be of great value to many teachers.

With the aids mentioned in the *Guide*, teachers who are interested to pursue the study further by themselves, may understand how the blood, after coursing through the veins of the oyster, flows into the great venous reservoir at the base of the middle pair of gills, thence into the vertical and horizontal tubes in the interior of the gills, and finally how it is conveyed by other tubes from these minute capillaries to the three-chambered heart. At the same time they may see how the water rushing in at the convex side of the oyster, passes through the minute openings on the surface of the gills and bathes the tubes. It is here that the blood, by that subtle force for which we have no better name than "affinity," draws the air that is in the water through the walls of the tubes to itself, and becomes pure, while the water sweeping by the intestinal canal passes out at the concave side. This is not all. The small animals, plants, and their spores in the incoming currents, unable to pass through the minute openings into the interior of the gills, are caught by the mucus on the exterior, and carried to the mouth. From the oyster's birth to its death these processes go on simultaneously.

If we reflect for a moment that this incessant activity and this complexity of structure are found in a headless animal, in one possessing neither the sense of seeing, tasting, nor smelling, and only an imperfectly-developed sense of hearing, how can we do otherwise than greatly marvel?

In the study of the clam, essentially the same method may be pursued as with the oyster. It will be found that the shell-ligament has to work in opposition to two muscles instead of one; that the mantle is united along its edges, and also extended to form a tube called the siphon; and that the little "bar" is so greatly developed that it forms the partition of the siphon, though here, just as in the oyster, it separates the incoming from the outgoing current. Furthermore, it will be seen that the clam has a "foot," by means of which it moves about, growing more symmetrical than the oyster, which remains attached and becomes one-sided.

Like the oyster, though not like the scallop, the clam is destitute of eyes, while like all bivalves, it is an animal without a head.

PRIMARY CLASS IN GEOGRAPHY.

BY MRS. LOUISA P. HOPKINS.

Let the children hold the map of the New-England States before them, and find Maine.

Teacher. — What sort of a coast has Maine? Is it deeply indented, or even?

Class.—Deeply indented.

Teacher.—Yes; it has many deep bays, and see how wide the mouths of the rivers, and what long passages of the sea lead to them. Are there many islands along the shores.

Class.—A great many.

Teacher. — Find some of the largest. Point to Mt. Desert Island.

Many people go there in the summer to enjoy the sea and the rocks. Do you know any who have been there?

Lily.—I know; my aunt has been there.

Gertrude.—Sadie went there last summer.

Teacher.—I have seen paintings of the scenery there: High cliffs and high-dashing waves. Are there many rivers and lakes in Maine?

Madge.—I should think there were a great many.

Teacher.—Yes; you see the water spread over it like lace, and the shore like a fringe. Find the Penobscot river. Find the city of Bangor, near its mouth. Now keep your fingers on it, and look at the map while I tell you about it. If you were to go there, you might either take the cars or go by ship. A large ship could sail up the river as far as Bangor. You would see many vessels in the harbor. Many of them are loaded with lumber, which has been floated down the river from the woods where it was cut, and which they will carry to many distant ports. Much of it is for great masts of ships,—tall trunks of straight pine-trees that grow far up in the forests where the river is narrow. You will see ship-yards and ships being built. Alice, your father had two ships built up there, and Mabel's father had one, also, a year or two ago. Suppose we should go about the city until we had seen the people and stores, which would not look strange in any way, and the trains from Boston and the Northeast and Northwest arrive, and then suppose we should sail up the river. We might see a great many saw-mills along the way,—at the towns and villages. We might, after a while, see Indians in their canoes; and by-and-by we might get into a birch bark canoe, with one or two Indians to take us still farther up the stream into the woods. By-and-by we see a high mountain, with its slopes covered with forests, and just now how gay and beautiful those forests are. The maple-trees and the oaks, the chestnuts and the birches are all dressed in autumn colors, and you might see twenty miles of gorgeous slopes, with the tall shafts of dark pine looming up like steeples above them.

There are two little girls I know, who live up there. Their uncle used to hunt the moose in those woods He would climb out on the branch of a tree that hung over a stream in the woods. Then he would call exactly as the mother-moose calls to the father-moose. He would call and call, with his rifle in his hand all ready to fire. After a while he would hear afar off a sound like boom! boom! coming through the woods; it is the sound of a stag-moose's horns knocking against the boughs as he comes through the woods. Now all is silent; the moose stops to listen; again the hunter calls, and the stream carries the sound sharp and clear to the listening moose; on he comes, faster and faster, and once again he stops to listen; when the call is repeated he eagerly crashes on till he reaches the nearest spot, and while his head is turned and raised to sniff the air, the hunter shoots him with deadly and unerring aim. The moose-hunters formed some of the regiments of sharpshooters during the last war. They have to be very expert and true at a shot, for if they did not kill the moose he could easily trample them to death in his disappointment and fury. Do you suppose there are any other wild animals in the forests up there in the northern part of Maine?

Holly.—Are there any bears?

Prescott. —Yes; my uncle got a little bear there once, and brought him home, but he got loose and they had to shoot him.

Teacher.—Yes, there are bears and wolves and some smaller wild animals. These little girls' uncle caught thirteen bears in a trap in his corn-field, one summer. Point to Mt. Katahdin; now to Moosehead Lake; now to the Kennebec river; what city do you see on the Kennebec river?

Holly.—Augusta.

Teacher.—That is the capital of the State, as Boston is the capital of our State; the place where men go to make laws for the State, and where the governor lives. Find the Androscoggin river; find Portland; find Casco bay. To-morrow I will tell you about Mt. Katahdin; it is a very interesting mountain. Try to draw Maine, and show it to us to-morrow.

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VOCAL CULTURE.

BY MRS. J. M. LORD.

IV.

It is desirable that the teacher should dwell upon the *middle tone*, as described in the last paper, until it is thoroughly understood, as this tone,—so to speak,—is the "key-note" of the voice. We all need to cultivate a pleasant tone in the school-room,—especially the little ones of our school should always be addressed very gently; and we should endeavor, as far as possible, to correct that high and strained tone of voice so many children bring with them to the schoolroom when they first attend school,—the youngest ones especially seem to think it needful to use this tone in reading or recitation, in order to be heard by the teacher. *This* is just the tone we are hoping to expel from all our school-rooms.

I hope no teacher will omit the practice of the light gymnastics, as a regular drill in these is *very essential;* so much depends upon the physical, as well as vocal, culture in the foundation we are laying by this exercise for the future benefit of the pupil. I beg leave to call the attention of every teacher to the remarks of the Editor of THE TEACHER, in the September number, on this subject.

I often wish I could visit every primary school in the land, and give the lesson to the class I strive to make clear here. It would be much more easily done, and more satisfactorily, too; and here I will say to those who have requested me to "expand the lessons so that they can be more easily understood," that my space and time both forbid this, gladly as I would do it if it were not so. The teacher ***must*** be prepared by study and practice to expand these lessons, of which these papers are mere hints. I hope each teacher will be thorough in all the exercises, leading the pupil step by step to think for himself, thereby developing the power of comprehension in each mind.

In this paper I will take up inflection, as we can readily see that this is needed in connection with the use of the ***middle tone*** in reading.

Write upon the board: "Do you wish me to hand you the book? No; the pencil." Call the attention of the class to the sentence written; request a member of the class to read it. Perhaps nearly or quite all of the class will read it, and I have no doubt each one will read it correctly, giving the *rising* inflection to the question and the *falling* one to the answer, as this example has the inflections strongly marked. Explain this to the class; there can be no mistake in ***such*** examples.

Write again,—"John went down to the wharf this morning, with his father, to see the Frolic sail away."

Teacher.—"Alice may read." She reads the sentence in a clear, well-poised tone of voice, but uses no inflection.

Teacher.—"Charles may read it." He reads in a *lively* manner and pleasant tone of voice, but gives no inflection, and there is no interest felt by the class in the reading.

Teacher.—"Elsie may read it." She reads it, giving nearly the right inflection.

Teacher.—"Tommy, you may tell us something about this little story Elsie has read." The class brighten up and listen. Tommy cannot tell anything.

Teacher.—"Agnes may tell something about it." She says, "*It* was a ship."

Teacher.—"Well, what about the ship?" Now the eyes shine, and hands are raised. "Carrie, you may tell us about it." Carry says, "the Frolic is a ship that sailed away this morning from the wharf, and John went down with his father to see it go away."

The teacher needs to explain to the class what a ship is, what used for, and perhaps draw the picture of one; tell the names of some; then describe the wharf, where and how built, what used for; then go back to the sentence; read it to them, giving the inflections, which are a *gentle rise* and *fall* of the voice, in order to bring out the meaning and make the sentence a *little story*. This will teach them the *need* of inflection in reading,—in other words, "inflection will teach itself," as expressed by one of our eminent authors.

If the time will allow it, require each pupil to continue the story that can be made to grow out of this beginning, thereby prolonging the lesson in inflection until it is well understood. This is so pleasant an exercise that I have never failed to make it *interesting* to the class, as well as useful. I would not carry it farther than the simple first lesson in inflection, omitting the various slides and intonations used in more advanced classes. Teachers who are using these lessons in mixed schools can carry them through the various slides, if they desire it. We need this lesson right here, in connection with the *middle tone*, and it needs a faithful drill on the part of teacher and class; and I should be very glad to meet the wants of mixed schools in my papers on these practical subjects, if it were possible.

I will add a poem for recitation:

EARLY IN THE MORNING.

Listen to the sky-lark's song,
  Through the misty awning,
Clear and thrilling, loud and strong,
  Early in the morning.

The sun arising (as he sings),
  Hill and dale adorning,
Up above the cloud-land springs,
  Early in the morning.

All life's joyous pulses beat
  As the day is dawning;
Matin-hymn we need not lack,
  Early in the morning.

As the full day's glories throng,
  Later in the morning,
Lift to God a grateful song
  For this lovely morning.

◆

— There is nothing more fatal to comfort or decorum of behavior than fuss.

ELEMENTARY MUSIC FOR PRIMARIANS.

BY W. S. TILDEN.

V.

We have now progressed so far in our work as to employ some simple forms of representation upon the blackboard; these will expand into a system of notation rapidly enough, perhaps too rapidly, for the good of the little singers in some other respects.

A danger confronts the inexperienced teacher of music just at this point; namely, the impression that the instruction is to be henceforth mainly in regard to names and signs; and that, if these are properly talked about and defined, the course of instruction cannot be other than successful.

The fact is, no talking about terms or chalk-marks will amount to anything unless the development of the pupil's power to discriminate in regard to the things signified be kept in advance of the instruction in names and signs. Failing in this we shall only have a blind man talking about colors. See to it,—first, last, and all the time, *that right perception is awake.*

To him who can picture mentally a succession or combination of musical sounds, there is commonly not much difficulty in comprehending their representation; and whenever such difficulty is discovered it will be found, in most cases, to lie back of the eye,—in the mental condition of the learner as regards apprehension of sounds.

Now, while introducing the written symbols of relative pitch, it is very important to the teacher to know that the pupil has that true sense of pitch-relationship in sounds necessary to render progress in this direction safe and satisfactory. How shall we know this?

In preceding numbers we have introduced some exercises for imitation, intended to develop the perception of definite rise and fall in the pitch of sounds; and have applied to them the syllables which symbolize that rise and fall. Now these syllables will not be of any use whatever to us, unless they are made to suggest to the mind the thing symbolized. The power of mental association is to be displayed here, as in many other things. The eye and the ear cannot detect fragrance; yet the sight of the rose, or hearing its name pronounced, will instantly recall to us its peculiar fragrance, with which we have become acquainted through quite another sense. Can we, in any way, satisfy ourselves that the pupil has come into that mental condition in which the symbols of relative pitch do really suggest to him the realities thus symbolized?

Suppose we write out a page or so of these symbols, and require him to produce, vocally, the counterpart realities. But this will be much too severe a test at first: the way must be prepared.

Let us try the converse; let us see if, in the things already imitated, and the syllabic expression for which has been learned, the sounds themselves, when heard, suggest the syllables. This is the easier step at the commencement. How shall we proceed?

Let us take again the imitation exercises before employed:

do re mi
mi re do
do mi re
re mi do
mi do re
re do mi, etc.

These have been sung, group by group, first by the teacher, and then in imitation by the pupils. It must be borne in mind that these exercises are not taken by single sounds, but in groups of three at a time, and the syllables are written plainly upon the blackboard.

Now let the teacher, after singing the first group in the usual manner, and allowing the children to imitate, repeat the same with the one syllable *la*, instead of *do*, *re*, *mi*; this is also imitated by the class. When the six exercises are readily sung in this manner, let the teacher give one of them with *la* alone, and ask the pupils to decide which group was sung. They have nothing now to aid them in deciding, but the rise and fall in pitch; and that is the point to which this effort tends. When a right decision is reached, let the group be sung with the proper syllables by the class. Continue this work till the class can respond with the right syllables, and in singing-voice, to either group that they hear sung with *la*.

The teacher should not attempt to make the pitch at which *do* is taken fall always in the same region of voice, — at the pitch *C*, for instance,—as many do: that is nothing to the purpose. It is better to vary the exercises in this respect; take them in different regions of the voice,—to-day higher, to-morrow lower. The thing to be taught is *definite rise and fall*, whether starting from this point or that, as key-note. The exercises may be multiplied as needed by adding *mi do mi; do mi do; do do re; mi mi re* etc.

These three syllables may be arranged in groups of four for imitation, thus:

do re mi do
mi re do mi
do mi re mi
mi re mi do
mi do re do
do mi re do, etc.

These, and other combinations which the teacher will devise, are to be treated in the same manner as the preceding; making them *exercises in recognition of sounds,* as well as in *imitation.* The proof of recognition is in the repetition, by the pupils, in singing-voice, with the appropriate syllables, of the groups of sounds that have been given out with the syllable *la*, or that have been played upon some instrument.

This subject is more fully developed in the *Musical Guide*, published by Thompson, Brown & Co., Boston.

◆

PRIMARY READING.

BY OLIVIA HAMBLY.

VIII.

At each lesson a short time should be spent on reviewing the preceding one. Of course each lesson is, or should be, a review in itself as regards words, but a review is needed for other purposes. One of these is to test the expression. We must bear in mind all the time that we are forming habits in reading.

As soon as the pupils can read at all by themselves, silent reading should have its place. It should generally be followed by their telling what they have been reading. This encourages a love for reading, and forms the habit of *intelligent* reading.

I would say right here, that the Roman notation can be taught as it occurs in each lesson, without any difficulty. For instance: Lesson I., "Children, this character's name is *i*, the same as one of the sounds. It means the same as this figure does," pointing to 1. "It is put here to show that this is lesson one. You may say 'Lesson one i, one.' Now when any child begins the lesson he must say, 'Lesson one i one,' before he begins to tell us what lesson it is. You may all point to it in your books, and say once more what lesson this is." At the next lesson they will tell you of their own accord almost that it is lesson two i's, two. It is better, at first, to let them say one i one, x ten, etc., than simply lesson one and lesson ten. It teaches the notation-letters, and it keeps it concrete. When they begin the Second Reader they can say lesson one, lesson two, etc., and they will do it readily. When they reach lesson ten, and higher lessons, I would simply teach them as wholes, saying nothing of the rules; Lesson X. is lesson x. ten, and Lesson LX. is lesson lx. forty. It *is*, that is enough for them at this period.

The one remaining constituent of reading well aloud is distinct enunciation. It is perhaps one of the most important, and certainly one of the most difficult things to secure. Here it is not only the voice but the ear that needs training. The exercises given by Mrs. J. M. Lord will be found of great value in this direction. Some such exercise should be given every day. The sounds, if we are persistent in having them given perfectly, will naturally aid us, particularly the vowel-sounds.

Short exercises in concert on the long-vowel sounds, both in the speaking and singing-voice, should frequently be given, interspersed with the short sounds. But, they will be of little value unless correct mouth-position is insisted upon. Exercises should be given in pronouncing various words, especially such words as are, even among well-educated adults very often deprived of their last rights : such as *and*, *old*, *must*, *dog*, etc., in fact all words ending in *t*, *d*, and *g*.

There are a great many little exercises of this kind, that need occupy but two or three minutes, but whose value cannot be estimated in breaking-up the bad habits of speech formed in daily life. How very, very few persons, young or old, speak,—how shall I describe that rare manner of talking, that is perhaps a gift ?—musically, perhaps, will do. As children they have been neglected, and as grown persons they neglect themselves. Of the two, I think mispronunciation is far preferable to indistinct utterance, particularly if to the latter be added a harsh, loud voice. We cannot do as much as we would wish to do in this but we can do much.

Here it is appropriate to say that many of us get into the habit of using the loud dictatorial tone in the school-room that gains, and *merits* disgust. We lose the woman in the "schoolmarm," and use tones that we would blush to use in our parlors in conversation with our friends, particularly with friends of the opposite sex. "This ought not so to be." It is not necessary, as a rule, to speak above the ordinary conversational-voice. Dear fellow-teachers, don't, *please don't* let us scream at our pupils. I never hear a teacher doing it but I feel as though I must apologise for her thus forgetting our womanhood just where she needs to remember it, if in one place more than another ; *i. e.*, in the school-room.

This training should be done not only in connection with the reading-lesson, but in all the language of the school-room we should aim for it ; I say *aim* for it, because we cannot accomplish it. That is far beyond us. If we could all speak in perfectly-modulated voices, uttering no sound that was not in itself pure, it would be perfect music, perfect melody, and harmony. I know that this is ideal, that we can only imagine such things ; but if we have an ideal in everything that we do and feel, it will help us to be *real*, it will help us to be practical, it will help us "to labor and to wait."

FIRST STEPS IN WRITTEN LANGUAGE.

BY F. B. GREENE, A. M.

IV.

In the last article it was stated that the first step in teaching written language was to place in the possession of the child a small vocabulary of written words. Remember that this means the ability to express on paper or the slate certain ideas. The mental process is the same that is employed when these or other ideas are sent forth through another avenue,—speech. Unless this is thoroughly understood and accepted from the beginning, success will be at the best but meagre. Children can be taught to use written language in other ways. They can be subjected to a severe drill upon its technicalities, and by pursuing a course of study contrary to that prescribed by nature may learn much which will be of advantage to them, when in later years they return to the method now under consideration.

Sooner or later, if it be of any practicable value, written language must become a medium for expressing thought. For a school *composition*, for a *written task* of any description, it may suffice to merely comply with certain rules. When, however, the removal of an ungrateful task is not the only object to be attained, the mind should be in unconscious sympathy with the principles which govern language, rather than in a conscious and fretful servitude to the rules which embody them. To express thought readily on paper, or to interpret it easily from the writings of others, there must be no intermediate processes.

"But would you teach children to read and write before they know how to spell?" Yes, indeed; before they know their letters, if possible. "But such an idea is absurd," some one urges. Do not children speak before they know their letters, or before they receive any instruction in phonic analysis? Is it not possible to find persons advanced in years ignorant in both these particulars, and yet able to make known their thoughts? Is it customary to wait till the child fully comprehends the process of digestion before giving him nourishment? To express thought properly in writing it is of course necessary to spell correctly, but the spelling-book retards rather than assists thought. Make the expression of the idea prominent, and the spelling, punctuation, use of capitals, etc., will be incidentally, and yet all the more thoroughly, taught.

The vocabulary acquired by the scholars consists then of words; not (to them) of combinations of letters. The next step is the proper *combination* of these words into *idioms*. These, like the words employed, should be simple and familiar, and should be, as far as possible, such as Nature first taught the child to speak.

The idiom for calling attention to objects, suggested in the last article, may be so varied that while repetition is secured, each lesson may be new and interesting to the pupil. The form used in the last article was, "See —— ——." This may be varied by using such an expression as "look at," or by appealing to another sense by such words as ***hear***, ***touch***, ***taste***, or ***smell.***

Look at the ox.
Hear the dog.
Look at the man.

Progress at the beginning will be slow. The teacher should not be too anxious to obtain tangible results. The penmanship will be crude. The ability to recognize in a written form the sign for an idea will be a thing of growth. The memory will fail at the most unexpected times.

Two things are particularly necessary: First, *repetition*,—constant repetition in writing and reading written forms, and passing from the text to the script; second, *patience* on the part of the teacher. Never scold a child for making a mistake. Do not criticise; or if criticism be necessary, use it gently and with moderation. More children have been discouraged and kept back by constant criticism and fault-finding than most teachers imagine.

Much has been said, and might be said, about discipline in primary schools. The best discipline is that unseen power which brings the school into sympathy with the teacher. It is not the place for children to toe the mark, and to sit and move in accordance with a code of military tactics. Some primary schools seem to exist for the special purpose of repressing all natural physical, and mental activity. Such a course shows a sad misunderstanding of children, and is diametrically opposed to such methods as these articles are designed to illustrate. The teacher should be the friend and guide of each child. She cannot supply thought nor the natural thirst for language, but she can assist both. It is not her province to furnish the material, but to mould and develop that which she will always find in a most plastic and impressible form.

THE RECREATION - HOUR.

CONDUCTED BY MISS S. P. BARTLETT.

[This may be read by the class, or by the teacher with the class.]

When we stood upon the wide, cool reach of sands last Summer, by the edge of the blue sea, and watched the great waves rise and fall, I promised to tell you something about the little animals that live in sea-shells.

I think this Winter day, in our pleasant room all sunny and bright, will be a good time to begin. The cold north wind blows strong over the great ocean, and the waves are dark and heavy. We could hardly stand up on the beach to-day.

Here are a few shells we brought home last Summer, however, all ready for us to look at.

Perhaps you know already that shells are the houses of little marine creatures? But did you know that this shell is created, or withdrawn, from the little fellow's own thick skin or mantle, as it is called, and is formed from the blood,—the materials being taken in with its food? These shell-animals, or shell-fish as you would call them, are named Mollusks, from the Latin word *mollis*, soft. Their bodies are soft and moist and cold, as the oyster and clam. Mollusks whose shell or house is one piece are called uni-valves (one valve), as the ocean-snail. Those whose shell is in two parts, with a hinge between, like the clam, oyster, and mussel, are bi-valves (or two valves).

Perhaps you never knew the clam could open its two doors by means of a strong hinge that joins its shells? But its body lies within the shells, and it likes to let in the cool ocean-water, that it may bathe and breathe and live. Near the hinge is an elastic muscle that allows the shells to be a little apart, and that is the way they naturally lie. The clam has two breathing-tubes, by one of which it draws in the water and by the other lets it constantly pass out. You have often seen its curious little siphon spirt up when you stamped upon its bed. It has a few branching nerves, and very little brains, and does not need to know or feel or move much.

But one organ it has, I presume, you never thought of,—and that is what naturalists call a foot. This is a fleshy, thick point it can push out when the hinge is apart, and this is the only means by which it can change its place; and, as the clam belongs to a family that burrows in the sand, its foot is very useful. You know we seldom see a living clam upon the surface of the beach, but they are dug after the low tide has uncovered the flats. An old writer of almost three hundred years ago says, "the clam liveth underneath the sand."

There are different kinds, or species, scattered over the world, but each possesses this useful foot, though with various kinds it answers various purposes, enabling some of them to help themselves much more than others. There is one called the giant clam, that is found only in the waters of India and Australia. A pair of these shells, we are told, is used in the church of St. Sulpice, Paris, to hold the holy water. They weigh over 500 pounds, but how much water they can contain I do not know, or how big the clam-giant was that needed such a house.

You have heard sailors tell about the "ship-worm," which bores its way so destructively into the hulls of vessels? But it is not a worm. It is a Mollusk, a relative of the clam, and works its way by filing with the edges of its shell, and uses its foot as a means of holding on while it bores.

We see a shell of one of the most industrious of the Mollusks on the table before us. This is the razor-shell, which all children love dearly to pick up on the sea-beach. See how much it looks like the handle of a razor! This little fellow lives way down below the surface of the sands; he can burrow very fast, and we should find it difficult to catch one.

It can use its foot much more handily than the clam, for it can make it very long, with a pointed end, at will. This it thrusts into the sand; then, to get a better hold, it bends out the point into a half-circle. The rounded end now furnishes Master Razor with some support, and he moves himself about by shortening and lengthening his foot, and travels quite fast in the sand-banks.

Some of the Mollusks seem to have fins, but they are only using the foot to swim with. Others push with it, like a rower with an oar; and others can throw out a little raft-like float attached to theirs. Still another knows how to cling to a support by its means. So you see the foot of the Mollusk is well worth knowing about.

Will you not learn this, dear children?

A little child may have a loving heart,
Most dear, and sweet;
And willing feet.

A little child may have a helping hand,
Full of kind deeds
For many needs.

A little child may have a gentle voice,
And pleasant tongue
For every one.

OUR NOTE-BOOK.

A correspondent asks for our views upon the "true principles of government in elementary schools." In replying we reproduce some opinions expressed by us in 1866, at the thirty-seventh meeting of the American Institute of Instruction, at Burlington, Vt., which will partially answer our friend's request. The dozen years of experience and reflection since that date have confirmed and strengthened our convictions upon this subject as applied to the management of pupils in the primary school. We would recognize all the elements of justice, of honor, of integrity and truth, as drawn from revelation and from our relations to our fellow-men; and we believe that those principles should be carried into the school-room, that every person standing in the teacher's position should act, not only with the living present before her, but should so impress the principles of truth and right upon the hearts of her pupils, that the generation coming on to the field of active life shall not only be taught right, but shall be instructed to act right, as noble, loyal men and women.

How is this to be done? There are two methods. The one may be denominated the war power; it is one of coërcion. It says, You *must* march in that line. Here before you is the great fundamental truth; now if you will, of your own accord, go forward and let your deeds conform to that, very well; but if you will not, you must be made to go. Now, practically, this is changed to a great extent in the school-room, and we declare upon our honor that we think the change is for the better. We have not forgotten those wise sayings of Solomon; we have not forgotten the instruction of our youth; we have not forgotten our own experiences, and their benefits on our own character and feelings. We do not say, nor do we deem it wise to say, as a practical educator, that these coërcive influences can be laid aside in leading or controlling persons of all temperaments and under all circumstances. Pupils must be made to submit. We make this remark to guard against the too common sentimentalism as to moral instruction.

But there is another side,—the cheerful side, the love principle. It is that principle which we all love to feel; and it is that which in our souls makes us feel best. It is when we possess this gentle, persuasive disposition that we feel noblest and best. We feel then most like the Divine Teacher, because it was love that brought Him down to be our Teacher in the school-room and in our homes. That gives joy unspeakable to the heart of a true teacher.

How is this to be done? One is not always willing to engage in all the work that is necessary. Man is a little apt to be lazy; and even teachers may sometimes be a little given to indolence. It is sometimes cheaper to do that which will produce a result to-day, than to exercise that forbearance and patience which are essential to the highest well-being of the pupils, and to their noblest development of character. The great work is not to make the child obedient for the present hour, but to make the child *love* obedience, and to give him that soul-education which shall make the child love to submit, love to do well.

Here is a case: A boy has whispered; you told him not to whisper. He has whispered again and again; you told him if he whispered the fourth time you would whip him. What are you going to do about it? You should not have told him any such thing. Keep your threats to yourself, if you will be a high moral teacher; keep in reserve your means. It is one of the lessons we have learned by experience, that when we could not take a position in front, we might sometimes flank the enemy. Have your pickets out; observe carefully, vigilantly; find out the weak points that will yield to your attack upon the heart of the child.

We would rather have our own children influenced by such moral considerations, even if they knew twenty pages less of arithmetic every month. Sympathy, love, personal honor, should be cultivated among pupils, because they are of infinite value. Principles are eternal. They are just as appropriate to the teacher of the primary school as they are to the president of the college. Every skillful teacher has to adapt means and appliances to each particular case. We believe in good management, but we detest all subterfuges. We do not believe it would be best to flatter all the different notions of those whose children are under our care. The law of right and of love is to be applied to all grades; and the reason why it does not always succeed is because of the imperfection of those who attempt its application.

In a school of fifty or sixty young children, we do not suppose it practicable or necessary that a teacher should "come down" to reason in regard to the right and wrong of every action. But the teacher should "come down" with her beautiful presence and culture, and the influence of her manner and the manifestation of her more pure heart would bring those young stubborn hearts into willing submission to the rightful authority of the school.

Education does not consist in an ability to conjugate a verb correctly, or compute numbers rapidly, or to tell the distance from one point to another on the globe. Beyond that there is something nobler, something that forms character. That person who has a sullen, morose character, with an ability to calculate eclipses, is not a truly educated one. That education which reflects our Maker in look, bearing, and manner is an education nobler, higher.

CORRESPONDENCE.

To the Editor of the Primary Teacher:

Mrs. Rickoff wisely says, in the November number of THE TEACHER, "The love of picture-making is inherent in every child's heart." True, and the primary teacher should be apt in illustration and skillful with the crayon. She must send her freight-trains of thought, not over the "air line," but by the more direct route and by the most rapid transit,—the line of sight. Little eyes are so active and hungry, and little fingers so ambitious, I seem to see them looking up eagerly to the teacher, like birds in a nest, impatient to be fed. That teacher is to be pitied who has nothing better to give than,—"Sit down here; fold your arms and be still." The little rebellious spirits cry out, —in looks, if not in words,—"I asked for bread, and ye gave me a stone."

But many of our present teachers were themselves instructed when it was a waste of time and a forbidden pastime to make pictures in school, and many a ruler-rap these unlucky knuckles received for indulging in this "inherent" process of growth; consequently, *they don't know how to draw*, or to teach drawing. "If I knew where to begin," they say, "and the order of the lines. I might make pictures." There are sheets of drawings published, in which figures are used to indicate both *beginning and order*. With one of these sheets in hand, the teacher takes a crayon and says: "Now, children, we will make a picture. Take slates and pencils quietly. All ready? We will make a flower-pot with calla. The top of the flower-pot is an ellipse. Commence the upper line near the right, move to the left in a short round turn, then back on the under side to the right,—make the turns alike,—and to the point of beginning. (This line on the sheet may be numbered 1.) Very good. If I make it about six inches long upon the board, you may make it about one inch on the slates. Now, ready? When drawings have similar sides we make the left side first. Make a short straight line on the left side (2); a similar line on the right (3); connect their lower ends with a curve like the one above (4). Now start a little inside on the left: draw a straight line (use rulers), slanting inward a little (5); a corresponding line on the right (6); connect at the bottom with a curve nearly like those above (7).

"On the blackboard and slate, brighten the part that in Nature or art comes nearest to you (turn the chalk flatwise), and, with dry fingers, blend in the direction of the main lines or curve of the object toward the sides, leaving them shaded. We have now white high lights, blending into gray, and distant parts black. Make the calla." The ellipse is the most common drawing in art.

By exercises of this kind, given daily by primary teachers, their pupils will not only be interested and kept free from idleness, but will in a short time acquire an important facility in the use of the crayon and pencil in drawing, which lies at the foundation of all art and industrial education.

Cedar Falls, Iowa, Jan., 1880. W. N. H.

To the Editor of the Primary Teacher:

The following enigma was written for a class just beginning to find places on the map. They were so much interested in it that I thought I would send it to the PRIMARY TEACHER, as others might like to use it, too:

I am composed of 41 letters.
My 3, 7, 8, 9, 11, 18 is an ocean south of Asia.
My 5, 6, 12, 21, 22, 39, 38 is a river in South America.
My 1, 2, 24, 33, 10 are mountains in South America.
My 7, 13, 14, 37, 38, 36 is a country in the north of Europe.
My 17, 35, 16 is a river in the north of Asia.
My 21, 29, 31, 32, 29, 23 is a city in England.
My 35, 11, 20, 20, 16, 18, 4 is a bay in the northern part of North America.
My 27, 30, 25, 25, 9, 11 is a country in the eastern part of Europe.
My 26, 28, 22, 21 are mountains between Europe and Asia.
My 2, 40, 37, 20, 19, 30, 31, 32, 21, 22, 23, 34 is a large island east of North America.
My 38, 30, 25, 15, 41, 16, 1 is a country in Europe.
My whole is a definition in the Geography. C.

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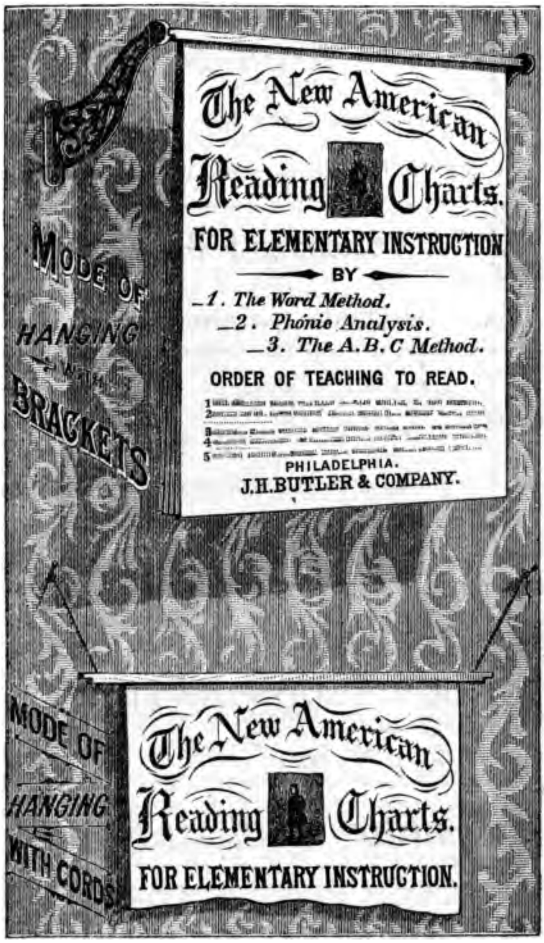
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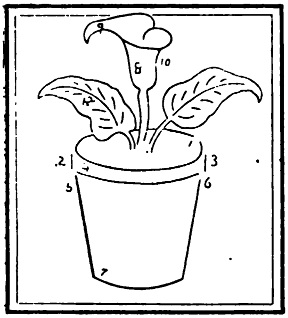

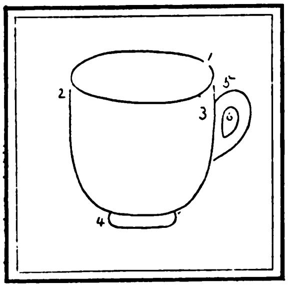

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THE
PRIMARY TEACHER.

VOL. III. FEBRUARY, 1880. NO. 6.

SCHOOL DISCIPLINE.

BY MISS SARAH M. HASKELL, GARLAND, ME.

"Order is heaven's first law," and the truly successful teacher will make it the first law of his school. By order, I do not mean the death-like stillness that sometimes pervades a room full of active boys and girls,—active except when under the restraint of such discipline,—but I hold that a well-ordered school is where each pupil is so busily engaged with his work that he has no time to roll a paper-wad or crook a pin; and the teacher may feel that his eyes need not be in all parts of the room at the same time that his mind is, or should be, occupied with a recitation.

I would have an exercise as little interrupted as possible. Indeed, so important is the undivided attention of the class that I think it might be better to let an offense pass unnoticed than to run the risk of losing, beyond recall, the interest of the class. Judgment should dictate as to whether it would be better to deal with the offender afterward or not. If he knows the teacher is aware of his disorder, I would not let it pass on any account; but sometimes it is wise not to see all that goes on about you.

"Satan finds some mischief still——," you know the rest, and why not improve upon that knowledge, and look well to it that there are no idle hands, and so keep mischief in the background? I sometimes think it were better to give pupils too much to do than not enough; and if some are quick to accomplish their tasks, let them feel that unless they find some work for themselves they will have an extra task assigned.

I heard a teacher tell an idle boy that if he could not find anything to do she would give him a piece of poetry, to be learned and recited before he left the school-room. That boy found something to do with surprising quickness, for he knew his teacher's word was law,—and that suggests another point for the teacher. Make no promises that you cannot keep to the letter, that your pupils may know that you mean what you say and say what you mean. To carry that out, there must be no hasty threats, but cool and deliberate thought as to the justice of your promise, and as cool and deliberate a statement of it, and make no rules till they are needed. Do not anticipate disobedience. It will come soon enough at all events, and there is time enough to meet the case when it does come.

Another objection that I have to teachers' certain rules for certain offenses, is that pupils may be dealt with differently; not showing partiality, but according to their different dispositions. The same offense might be met by a disapproving look for a sensitive child, or a plain talk *alone* with a pliable disposition, where only a smart application of the rod would subdue the obstinate, unreasoning pupil; and I would advise the last method to be the resort only where all others have been faithfully tried and failed.

The first requisite to a good control of a school is a thorough command of one's self. In listening to some reminiscences of school-days, I made a resolve that I hope I may always keep . viz., not to show any annoyance when the pupil's object is to annoy; not to be angry when he tries to make me angry, and thus disappoint him in his expected fun. In the conversation alluded to, a young man inquired for a certain teacher, and said: "How we boys did try to plague her, just to hear her scold! If she had taken matters coolly we wouldn't have had half the fun." I listened, and resolved to profit thereby; but when the thousand and one little annoyances, incident to the school-room, rise before me, I fear I shall not remember my resolve,—to meet them coolly,—but the school will have the desired sport of hearing me scold.

Every teacher should keep himself in such a restful condition of body and mind as will enable him to meet the trials of the day with the needful composure. It is a well-known fact that those who work with the mind need more sleep than those who labor with the physical strength; and teachers who do not give themselves the necessary amount of rest cannot be in the right state, mentally or physically, to meet the fretfulness and unreasonableness of pupils who are in the same condition,—perhaps from loss of rest, perhaps from illness.

Many a disturbance between teacher and pupil is as much the fault of the former as the latter. Children are miniature men and women, and should be dealt with as such, and trained so that they may go out into the world and meet life's battles bravely. The teacher who helps mould the character aright is doing a noble work, and one that does not end with the last day of school, but goes on even after his life-work is done and he is sleeping his last sleep.

"An angel's work is not more high
Than is aiding to form one's destiny."

NATURAL HISTORY IN PRIMARY SCHOOLS.

BY J. M. ARMS.

VIII.

"Snaily, snaily, little nun,
Come out of thy cell, come into the sun!
Show me your horns without delay,
Or I'll tear your convent-walls away."

It is a sweet picture that the modern Provençal poet, Mistral, draws of a little boy sitting in the shade of an old well, "with ivy overrun," and singing to his "tiny harvest-snails." But sweet as the picture is, a still more beautiful one has been enjoyed by many teachers the past year. It was March when six hundred French edible snails were transported from over the sea for the teachers' class. The experience that one of these snails has had since reaching our shore we wish briefly to relate, knowing it is only one of many similar tales that might be told.

Though a year has passed since the small creature fell into the hands of a member of the class, yet so carefully has it been tended that it still rejoices in life. During the time many little boys and girls have been taught by the snail; their wondering eyes have questioned it; and their little hearts have spoken loving words to it. Many of the forty wee snails born in America have also been eagerly watched, by old and young, as they have developed from week to week.

It is the picture of the snail teaching the children that is, in truth, sweeter than Mistral's; but the poet who will be able to portray its full beauty is now among the snail's small pupils,—some boy or girl who will know, as none of us older folks can know, how good a thing it is for a child to see with his own eyes, and to love as his little school-day friends, the wonderful animals that creep and fly about him.

What does the snail teach the children? It begins, as the oyster did, with its shell, and shows them it is made of one piece or valve, instead of two, and that this one turns round and round, and ever onward so as to form a spiral. If the busy brains wonder whether the little animal's body turns round and round also, an alcoholic specimen proves that it does. Furthermore, the snail allows its young friends to count its lines of growth, beginning at the apex, where the embryo snail began its existence in a little bag-shaped shell. With increase of growth equal on all sides, the shell would have become a straight hollow cone; but this never happens with the snail, for the animal grows faster on the upper than on the under side, so that its shell becomes curved, and finally coiled into a spiral. The children next observe the round, entire opening, or "aperture," as it is called, which they compare with that of other shells common on our coast. It is seen that in some this aperture is not entire, but is prolonged into a canal. This difference simply proves that the animals with entire shells are without siphons, while the others have them; and does not prove that the former are vegetarians and the latter meat-eaters, as the books often tell us.

But what is it that makes the children exclaim, when the snail has been left to itself for a while? Something new appears from its coiled shell,—something they have not seen since they began the study of animals. It is a little head, with eyes, mouth, and long feelers, or "horns," as the child of "sunny France" called them. Yes, we have come now to animals with heads, and henceforward both pupils and teacher may take a lively interest in watching the remarkable development of this part of the body.

The children notice that the snail carries its head at the end of its foot,—a funny place, surely!—and that the foot is very large for so small a body. They also observe that close by the foot, on the right side of the animal, there is a little opening which leads into the air-sac, the simplest form of a lung; and finally, that the mantle, with which the foot is continuous, overlaps the edge of the shell as it did in the oyster.

We would say here that though we have used the word "foot," it is, nevertheless, a conventional name, and is misleading; so that, with children especially, some such name as creeping-disc is much to be preferred.

We wish the snail could tell the little ones about its mantle, and the beautiful art of shell-making; but, sadly enough, snails are dumb, and we, the teachers, who know so little about it all, must do the talking. We may tell the children how both the land and sea-snails take the lime for their shells from the food and water that nourish them; how the tiny pigment or color-cells along the mantle's margin give the shells their lovely hues. But when we have said this, does not some little child's "why" or "how" show us that we have not plucked the heart from the mystery? After all, is there a greater wonder in the vast blue sea than the mollusc's mantle, that can make a pearl, or tint a shell with rainbows?

When familiar with the snail, the children will not be long in recognizing the close resemblance between it and the slug. Even the difference in the shells of these animals, and that of the oyster, is more apparent than real. By means of a simple bag, Professor Hyatt showed how the oyster's shell may be transformed into the spiral of the snail, and this in turn flattened and reduced in size, till it becomes the little *disc* that is concealed in the mantle of the slug.

The highest class of molluscs, the Cephalopods, is, to the teacher perhaps, the most interesting. To this class belong the squid, the kraken, and pearly nautilus. In the squid we find a much greater development of the head. Its long arms, with their sucking-cups; its leathery mantle, with changing hues, and its fin-like expansions at the extremity of the body, are its chief external characteristics; while by dissecting the animal a general knowledge is gained of the internal structure of all the members of this class. The kraken takes us from the present, with its rigid sifting of fact from fable, into the past, where the two are curiously blended.

In Pontoppidan's *Natural History of Norway*, we learn that the kraken is a marine monster, whose back or upper part is at least "a mile and a half in circumference"; that its descent from the surface of the sea to the bottom occasions so violent a whirlpool, that ships of the largest burden, drawn within the vortex, inevitably sink to rise no more. *Guide* No. VI. tells us something more valuable about the kraken.

Most interesting of all, however, since Professor Hyatt's researches upon Cephalopods have been published, is the nautilus. This animal carries us back to one of the most remarkable chapters in the early history of our earth, for it is almost the sole survivor of a once-powerful tribe that ruled in the ancient seas. Its exquisite shell is familiar to our readers, as is also the poem of Dr. Holmes, "The Chambered Nautilus," which is only surpassed in beauty by the pearly shell that was its inspiration.

WORD PICTURES.

BY MRS. SARAH M. WYMAN.

I.

Class of fifteen little girls, with an average age of ten years; have been taught penmanship after Mr. Payson's method, and first steps in written language from Professors Greene and Swinton. We wish now to advance further; to call out thought upon persons and things about us, and to express it in correct, well-arranged, and even graceful sentences. Among other plans, we have adopted the following:

Teacher.—"Which of these little girls is willing the others should tell just what they think when looking at her, and that I should write it on the board?" Several hands are eagerly raised; others come up slowly, while two or three are undecided, probably from a consciousness of faults which they are anxious to conceal.

Teacher.—"The class may choose from those whose hands are raised the one they will tell me about. Now, all quiet. After I say *two,* the name I first hear shall be the chosen one. *Two!*"

"Grace Turner!" shouted a dozen voices. Grace was a little fairy-like blond, and a general favorite.

Teacher.—"Now, children, let us see if we can't describe Grace so perfectly, that if one of the other scholars should come into the room she would know just who it is we are talking about."

At first anyone was allowed to speak, but this soon produced such "confusion of tongues" that it was necessary to resort to the old method of raising the hand. For a few moments some hesitancy prevailed; then one little brown palm came tremblingly up, while the gaze was fixed steadfastly upon Grace.

Teacher.—"Well, what is it, Mary?"

Mary.—"I think she has blue eyes."

Teacher.—"Yes, she has. That is nice to begin with; I will write it on the board. But shall I write *I think?* You are all going to talk about what you *think.* We know that, to begin with; so, is it necessary to write it? Anyone may answer."

"She has blue eyes," said some of the more forward girls.

Teacher.—"*She* has blue eyes. How are we to know who it is that has blue eyes?"

"Grace has blue eyes," said Mary timidly.

Teacher.—"That's right; here it is on the board. Shall I write in capitals or small letters?"

Class. (*Laughing.*)—"Small letters."

Mary.—"Begin with a capital."

Teacher.—"Why?"

Mary.—"Because it is the first word."

Teacher.—"That is right. (*Writes, scholars spelling the words*) Now for something more." Several have been impatiently waiting, and hands rise eagerly.

Teacher.—"Well, Lucy, what have you to say?"

Lucy.—"Grace has long curls."

Teacher.—"Anything to be said about this, before I write?" Just then the hand of Daisy Danforth rises, for the first time. Daisy was a thoughtful child, with brown eyes, and a profusion of chestnut hair.

Teacher.—"Daisy?"

Daisy.—"Yesterday, when the sun was shining on Grace's hair, it looked just like threads of gold. Can't we say that? I think I've seen in books something about golden hair." Several little heads are nodding admiring approval.

Teacher.—"Well, Daisy, tell me just how to write it."

Daisy.—"Can I say coils of gold?"

Teacher.—"What are coils, Daisy?"

Daisy.—"Anything that's curled up in rings, like Grace's hair."

Teacher.—"That's very well. What shall I write?"

Daisy.—"Grace has long curls, and when the sun is shining upon them they look just like coils of gold."

Teacher. (*Reading.*)—"'Grace has blue eyes.' Shall we say 'Grace' again? What word can we use instead of 'Grace'?"

"She," said some of the quickest girls. The class had previously been taught simple methods of punctuation, and told where the different marks should be placed.

Teacher writes, then reads: "Grace has blue eyes; she has long curls, and when the sun shines upon them they look like coils of gold."

◆

OBJECT LESSON.

[For children five or six years old.]

BY MARY I. PETTINGILL, LEWISTON, MAINE.

Teacher comes before the class with a water-pail. "What have I here?" "A water-pail." "What, then, do you suppose our lesson is to be about?" "A water-pail." "What word shall I print on the board?" "Water-pail." Teacher prints the word on the board and draws a line under it, thus: Water-pail.

"What is a water-pail used for?" "To get water in." "How many ever saw any other kind of a pail?" Children will think of different kinds. "What else is a pail ever used for, besides to get water in?" "To put milk, berries, etc., in." "How many think this pail (pointing to water-pail) would do for milk?" "Too large." "Yes, most people would not want so much." Children will have many things to say about pails and their uses.

"Who will come and find some part of this pail?" Children raise hands. Teacher calls upon one child, who will perhaps find a hoop. "Who will find the same part?" Several children find the same part, class deciding each time whether or not it is the same part. "What is this the children have found?" "A hoop." Class decide. "Who will find another hoop?" Children raise hands, and teacher selects children to find hoops, until all are found. "What are these (pointing to the hoops)?" "Hoops." "The water-pail has what, then?"

"The water-pail has hoops." "What word shall I put on the board?" "Hoops." Teacher prints word *hoops* under word *water-pail.*

"What are the hoops for?" "To keep the pieces of wood together." "Yes, and what are these pieces of wood called?" Children or teacher give term *staves.* Children find staves, tell what found, and give statement, "The water pail has staves." Teacher writes word *staves* on the board.

Similar plan each time until all the parts are found. One child finds some part; others find the same part; term given; class give full statement, and teacher writes the word on the board.

The children, each time, should name the use of the part found.

The children will find, and talk about, the following parts: Hoops, staves, handle, bottom, ears, bail, and rivets. Each word should be placed on the board, as the part is found, under the word *water-pail.* Teacher has one child find *word 'ears';* another, *ears of the pail;* state what found, and class decide. Same plan for remainder of words and parts. Teacher points to each part; children give name and use.

The words on the board can be used for a printing-lesson.

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AN ORAL LESSON ON THE FUR-SEAL OF ALASKA.

[Concluded.]

BY MRS. LOUISA P. HOPKINS.

III.

The relation of this animal to commerce may be of more practical interest than the scientific description which we have completed. The hunting and killing and the preparation of the furs for market can be briefly described.

It is September; let us imagine this great population of seals, young and old, covering twelve miles of the shore of St. Paul's Island! The Holluschucke are still half asleep at their posts; among them the younger male seals who have not been able to establish themselves on the rookery are sullenly waiting. The fierceness of the lords of the fiefdom has subsided. At the cool dawn of daylight we might see a party of Aleuts, armed with clubs, approach the rear stealthily under the lead of a chief. The wind blows from the rookery, and the beach-masters will not be alarmed. At a given signal the men rush rapidly into the herd, shouting and brandishing their clubs. The seals start forward by hundreds, and are easily separated and driven in the required direction. They move on with a loping pace, somewhat like that of a Kangaroo, bounding high and holding the body quite clear of the ground on their long limbs. As they reach a convenient distance they stop to rest, settling down on their bellies, with shoulder-blades pushed up and sheathed in loose folds of skin.

The drovers now come forward on the wings, until within the semicircle thus formed the younger and more lively seals have run forward, leaving the older bachelors in the rear, where, by the opening of the line of hunters those whose furs are not desirable can fall out and amble back to their comrades; then the line closes to drive on the furs of two, three, and four-year-olds to the slaughter-grounds. If the drove is now too large for control, pressing too hard on the front ranks, it is divided by a dash of men through it, so that each drove may number not more than three or four hundred. Now we may see the two herds sweeping slowly down the green slopes in long dark lines. They must often stop to rest and fan themselves, as they heat rapidly, and the overheated skins are of no value.

At the end of an eight-mile journey they reach the salt-houses, near which they are driven violently on each other, until in the squirming heaps the experienced hunter despatches with one blow on the head the marketable furs. At last hundreds of dead seals are piled up on the plain, and the frightened few not worth killing make their way to the water, swimming back at once to the rookery. (*This process is repeated.*)

The dead monsters are hauled out in shining rows, convenient for skinning, and all the men that can be mustered go to work. The skins are taken off and spread out in bins, the flesh side covered with loose salt, then piled evenly one upon another; after ten days the salt is shaken off, and they are sprinkled with finer salt and folded with the flesh side in. When the time comes for bundling, or "booking" them, they are rolled hard together and fastened with stout twine, ready for shipment. They are all sent to London, the only place as yet where the fur can be prepared for trade, although experiments are going on in this country which may eventually put the whole matter into our own hands, and supply the market much cheaper than heretofore.

The skins as exported would hardly be recognized as the material for our seal-skin garments, for they are covered with coarse hair, hiding the fur, and twice as long; the color is in all shades of yellow and brown, or slightly pink. Here and there a skin of a beautiful garnet color appears, which will not be colored, and is much coveted. All the skins are very thick, and are curried down on the inside until the roots of the long hair are removed, when it falls off, leaving only the soft fur beneath; and then the dyeing process is all that is left to prepare them for the market.

The female seals are hunted or killed, and the killing of the superfluous males proves a beneficent protection of the species and helps to preserve them. So this noble animal of the northern seas multiplies and stocks its vast domains of land and water, builds its highways and finds its home, contributing its portion to the comforts and luxuries of civilized man,—as but a fraction of its work in the great economy of Nature.

◆

ELEMENTARY MUSIC FOR PRIMARIANS.

BY W. S. TILDEN.

VI.

In the last number we attempted to show the necessity of the proper recognition of sounds on the part of the pupil, and gave some hints as to the methods by which it may be attained. The first three sounds of the scale constituted the material for the exercise, at first; but the same process will be continued as additional sounds are added. First, example and *imitation;* then *recognition*, whether three, five, eight, or whatever number of sounds may be employed; and the directions already given will suffice for carrying out the plan.

It will be observed that we have adhered to one set of symbols for the rising and falling pitch; namely, the *syllables*. Many teachers attempt to carry three sets of symbols along at once,—the *numerals*, which indicate the order of succession; the *letters*, which indicate the fixed pitch; and the *syllables*. And so the pupils sing their exercises: *one two three*, *do re mi*, *c d e; three two one*, *mi re do*, *e d c*, etc. Precisely what is expected to be attained by this process is not very clear. Somebody said it was a good thing to do in a singing-class, and so we do it, though we cannot see the particular object to be attained. It adds to the somewhat slender resources at command in carrying on the singing-lesson, and helps to eke out the time that is required to be devoted to this branch!

Now it seems to us that it is possible to obtain some clear view of the purpose of the singing-lessons, and to adapt means to ends. This has been our desire in the presentation of these papers.

The tonic system, in which sounds are presented to the mind of the child in that relation to tonic or key-note which alone gives sounds any significance, is the only successful system of instruction for children. This is the basis of the "tonic sol-fa," and of the "Chevé" systems;

and their remarkable success is due to adhering to a principle founded in the nature of things In both, the entire matter of absolute pitch, and of the letters which name it, is left to the teacher, who only uses it in "pitching" the exercise at the start.

We have employed, thus far, the written syllable upon the blackboard in all our illustrations. The Chevé method of representing these seven syllables by the seven numerals is more convenient in writing, and we shall use them hereafter on account of the great facility in representation which they offer.

It must be understood that **1 2 3 4 5 6 7** are to be read always, whether speaking or singing, do, re, mi, fa, sol, la, si; and never *one*, *two*, *three*, *four*, etc. Pronounce, not the name of the figure, but the syllable for which the figure stands.

A brief lesson will suffice to teach the class to read their syllables from the written figures, after which review preceding lessons in imitation and recognition, with the exercises written in numeral form.

1 2 3	**3 2 1**	**1 2 3 1**
1 3 2	**3 1 2**	**1 3 2 1**
2 3 1	**1 1 3**	**3 2 1 3**
2 1 3	**3 3 1**	**3 2 3 1**

The next step in progress, having learned to use figures as the written signs of syllables, is to complete the tonic chord,—*do*, *me*, *sol*,—already referred to. The importance of this combination cannot be overestimated. These sounds stand in the simplest and most-easily comprehended relation to each other, and in practical exercises serve as guides to the other sounds. Take, therefore, these three sounds in imitation, until the pupils attain to a precise intonation; then the several changes that may be made with them, one by one, till they are all mastered:

1 3 5	**3 1 5**	**5 1 3**
1 5 3	**3 5 1**	**5 3 1**

After being studied thoroughly for imitation, take them as recognition exercises. When this work has made some progress, interchange with the groups of the preceding series, commencing *do*, *re*, *me*; the power of discrimination will be called into vigorous exercise. If it is baffled, retrace the steps, and give it further opportunity for development.

The other sounds are to be learned in connection with these; *mi* leads to *fa*, and *sol* to *la*. Some teacher now says: "To be learned? Why, my children can sing the scale right through, already!" Very likely; and so, perhaps, they can say the letters of the alphabet, "from A to Izzard," as fast as they can chatter; but if they know no words, it is of little account. The first significance, to the young pupil, of the several sounds of the scale, is in their relation to the tonic chord. He will learn other related chords some day, but at present he knows only this, and it is enough. Let him connect everything therewith. The mode of teaching *fa* and *la*, with mental reference to the tonic chord, is shown in the following exercises:

1 3	**1 3 5**	**1 3 5**
3 4 3	**5 6 5**	**3 5 6 5**
1 3 4 3	**1 5 6 5**	**3 6 5**
1 4 3	**1 6 5**	**1 3 6 5**

The pitch must be taken conveniently low, say D, or D flat.

To teach these things well by imitation, and then to see by the process of recognition that they are duly installed as a part of the mental furniture of the pupils, will require time; but later results will show that it was time well spent,—just the time necessary for a healthy growth and natural ripening of the fruit. Let us not be in a hurry to gather the insipid products of a sickly and premature show of ripeness.

◆

DIRECTIONS FOR TEACHING AND MANAGEMENT.

BY JOHN SWETT.

I.

GENERAL RULES.

Never threaten.
Seldom scold.
Refuse firmly.

Consent cordially.
Seldom find fault.
Commend often.

Do not hurry.
Do not worry.
Avoid sarcasm.

Allow no whispering, playing, or eating in study or recitation-hours.

Give a short whispering-recess at each change of recitations or exercises, as a preventive of whispering.

Firmness and decision are qualities essential to a good teacher.

Kindness is the key that unlocks the hearts of children.

Attend carefully to the light, ventilation, and temperature of your school-room.

Avoid corporal punishment if possible, but be master of your class at all hazards.

Cultivate in your pupils the habit of self-control.

PRACTICAL LESSONS IN NATURAL HISTORY.

BY MARY D. M'HENRY, PHILADELPHIA.

LESSON I.—THE THREE KINGDOMS.

Let all these lessons be learned from the objects, in pleasant, free conversation. After each child has examined for itself, develop the definitions and outlines. Never descend to mere telling of facts; let them discover what they learn as far as possible.

Have samples from each kingdom,—a piece of tin, marble, or gold; a rose-bush; if you cannot have a live animal, place one child in front. Then develop the distinctions between the inanimate and animate, drawing out the children's ideas in regard to them. Then, by questions, you will be ready to teach them these definitions, which write upon the board:

MINERALS,—have *no* life, are *found* in the earth.
VEGETABLES,—*have* life, *grow* in the earth.
ANIMALS,—*have* life, move on the earth, and in the water.

Let them think and tell which is the highest; which the lowest. Then put the questions: "Which is the highest?" "Animal." "Which is the lowest?" "Mineral." Next ask for the names of examples under each, writing them in columns on the board as they name them. Tell each child to bring samples of any or all kingdoms, the next day.

This will occupy about twenty minutes, and one lesson a week of this kind will give them an intelligent outline of Natural History.

LESSON II.—MINERALS.

Review the former lesson rapidly, asking for the definitions. Name several substances from the three kingdoms, requesting the children to mention to which each belongs.

Have samples of Earths, Stones, Metals, and Crystals; let them be sure that all came out of the ground, and are lifeless. Lead them to notice the differences between earths and stones: in the former the particles are loose, have no connection with each other, while in the latter the particles are compact, forming solids, which cannot be separated without breaking the stone.

Let them observe the points of difference between stones and metals. Stones are usually dull in color and lustre, when hammered break to pieces; while the metals are bright, and spread out when beaten.

If the pupils have not learned the word "malleable," give it to them now; always teach the proper terms at once. If they understand the use of a word, it is easier to learn the hard word than, when older, to unlearn an easy for the right one.

Of course, at this stage, only the common metals would be familiar, and these only should be taught. It will be unnecessary to make the distinction between metals and semi-metals, but for convenience here is a list of the true metals, all of which are malleable: Gold, silver, mercury, lead, copper, tin, iron, zinc, palladium, nickel, cadmium, platinum. To hear of the last four, unless you have specimens, would only confuse the children. Antimony is a beautiful specimen of an unmalleable metal.

Then have them notice the chief distinction of crystals; namely, their disposition always to assume regular forms. It will make an interesting feature to draw some of the simple crystal-forms on the board.

Write on the board:

Earths. *Stones.* *Metals.* *Crystals.*

Ask for examples under each, till there are several in all the columns. You will find this a delightful lesson for both teacher and scholars.

VOCAL CULTURE.

BY MRS. J. M. LORD.

V.

A teacher from one of the rural districts writes to inquire how she shall reduce the shrill tones of her scholars to a *reasonably* loud tone. She does not wish to have the exercises in reading, or the recitations, *much lower*, but she finds the voices of her pupils to be so *thin* and sharp, that it is with difficulty she can understand the words they utter. She writes that "the teacher who had been in the school before her was there for a long time, and had got into ruts."

I rather think this is one of the "ruts": this way of giving a "shrill, snappish" answer that is often insisted upon by the teacher, and in obedience to her commands that they speak loud and quick. I think the best course that teacher can take, is to go back over our last year's lessons, as they were given in THE TEACHER, taking them up step by step, and practice each exercise until it is faithfully learned. I think she will find that her school will "meet with a change" in a few months.

We will now take up the subject of *Force*, which is one of the divisions of Modulation. Those teachers who are using these lessons in a higher grade of schools (above the primary), or in mixed schools, will do well to prepare themselves to take up each division of Modulation; viz., *Pitch*, *Force*, *Quality*, and *Rate*, but we consider Force the most essential to be taught in the primary school. This is a hard lesson to give, and the teacher should be well prepared for it, so as to be able to make it a pleasant one for all.

Write upon the board a sentence,—"John, come over and play with me." Now, if Willie was standing near the desk, and John was in the back part of the room, in the farthest corner, would it be needful that Willie should speak any louder to John than his usual tone in order that John may hear him? Try the experiment. Willie speaks in his usual tone, and John cannot hear him: now the teacher can speak in her usual tone, and by adding to it *force* he can hear her. Allow the class to practice this exercise for ten minutes.

Inquire if more *sound* would be needed if John was across the street? The class think more sound would be needed; the teacher can show the class that a very little increase of *sound* is needed, but more of *force* or *power* than sound. Now, if John was down at the end of the street near the station, where there was a good deal of noise, could Willie make him hear at all? Or could he, if he was using the same tone of voice he had been using in speaking to him *across the street?* The class think John could not hear *at all.* If Willie should raise his voice to its highest pitch, and scream, John might hear the sound, but he could distinguish no word. The teacher can readily show the class that by concentrating the sound, or speaking through a tube formed by the hand, and adding great force, he could be made to hear Willie's request.

The teacher can here give very pleasant illustrations of the way in which sea-captains give their orders to the crew, using a trumpet; in cities, the firemen receive their orders from their foreman, in the midst of a great noise and confusion at a fire, because he gives the orders through a trumpet, and in this way they can distinguish *every* word he says. This will be a noisy lesson, but very useful, and will give the class a *new thought.*

This lesson should be dwelt upon many days, taking the class through the high tones, with the different degrees of force; then the middle tones, with the same, which will show them the value of Force in reading.

Then take the low, or whispered tones; show the class that a whisper can be easily heard a long way by giving it sufficient force. This fact will be very surprising to them, as a whisper is usually looked upon by children as the very perfection of secretiveness, and when the teacher whispers so loud as to be heard all over the room they will be greatly astonished. All these exercises will help to smooth out wrinkles in voices that have been so rough as to be unbearable.

Our late lamented friend, L. B. Munroe, told me that this lesson, when the class was prepared for it, was *the* lesson in voice-culture usually most delighted in by pupil and teacher; and, said he, "when a class have been well trained in the preceding exercises, they will have no difficulty in being able to project the voice with ease, and no teacher need even raise her voice but slightly in her school-room in order to be heard in any part of it." I trust this will be a lesson in which all will be interested.

I will give a little poem for a recitation.

Little by Little.

"Little by little," the torrent said,
As it swept along in its narrow bed,
Chafing in wrath and pride;
"Little by little," and day by day,
And with every wave it bore away
A grain of sand from the banks, which lay
Like granite walls on either side.

It came again, and the rushing tide
Covered the valley far and wide,
For the mighty banks were gone.
"Little by little," and day by day,
A grain at a time they were swept away,
And now the fields and meadows lay
Under the waves, for the work was done.

PLAYING STORE.

BY FANNIE CHADWICK.

First, let the children make the money, as a lesson in form. Having sent one scholar around with slips of paper, and another with pencils, pass a box of buttons to each child, with an assorted variety of sizes in every box. (These may be arranged at some previous number-lesson.)

Show how a round mark may be made by the help of a button. Then all start together with the same size, beginning with either the smallest or largest button. The most skillful scholars may have the privilege of cutting out these rounds, while the teacher has a little conversation-lesson on "stores."

This will take up all the time that can be spared for one session. Have the money collected for next "play."

The round papers having been so arranged that each child may have an assortment corresponding in size to the small coins in circulation, let the papers and pencils be given out. Ask for paper as big as a (nickel) cent. Let each scholar mark that one 1, or, if you prefer, print *one cent* on one side. (That would take longer, but might be a useful exercise.) The same process of marking will apply to each of the coins.

A conversation about coins would be well put in at this point, giving the name "coin" to the collection. With young beginners, it would be best to use only the one, two, three, five, and ten-cent pieces, leaving the larger value unrepresented till later. Have the money put away orderly.

The "store" may be fitted up by the children. For a "counter," set out a small table where all can readily see it. From a variety of small articles on your desk, let one after another select something and place it on the counter. See if anyone can make a nice looking show of the "stock."

Call for a choice of store-keepers. Store-keeper invites friends to examine. Invited children ask (in turn) prices. Store-keeper must make right change, or resign. Customers must not "crowd," or find fault, or make unnecessary trouble, and will say "thank you" to the courteous store-keeper. Let there be constant change of customers, so all may take part, and any mistake or inefficiency on the part of the store-keeper must call up a new one. The school superintends the sales, under direction of the teacher.

In a school containing several grades, the older ones might use the larger coins and the little ones the smallest. A clerk might be chosen to keep account (on the board) of all sales, and the school pass judgment on the correctness or errors of that part of the business. Printing or writing, figures, general neatness, and quickness are to be noticed. An errand-boy might be employed, to deliver parcels to those wishing them taken home (to their desks). It would occupy more children if a few cash boys, or girls, were busied, but would be rather distracting to the general observers.

The play must be carefully regulated to advance the scholars in quick perception, good judgment, ready reckoning, and polite behavior.

* * *

—"Give undivided attention to the class, and insist upon *its* undivided attention. Do not allow any interruption. Do not leave a pupil reciting and go off to another part of the room to attend to some other pupil. Your business is *the class.*"

THE HUMAN BODY.

BY ZALMON RICHARDS, A. M., WASHINGTON, D. C.

A branch of oral and objective training, by which children will be greatly interested and benefited, relates to the human body, under the names of Anatomy, Physiology, and Hygiene.

Every child should be trained to know as much of himself as possible, that he may know better how to take a proper care of himself, physically, mentally, and morally.

The body is an *ever-present object*, in which we have and ought to take more interest than in any other physical object.

In the first place, every child should become acquainted with the *frame-work,—the bones* of the body,—which can be easily done by the aid of any common-sense and properly trained teacher, even if she has only the living frame for a model, as with it almost all the separate bones can be pointed out.

But skeleton models, charts and drawings should also be procured, and used for fixing impressions.

The children should learn the common names of the bones, through the *ear* and the *eye;* also their positions and their uses, as far as possible.

Again, they should learn something in relation to the office and uses of the *muscles*, which are the *machinery* of locomotion, and are attached to the bones or frame-work, having a wonderful power of contraction and of relaxation. They chiefly make up the fleshy portion of the body.

Again, they should also learn that the *nerves* are to serve the purpose of the steam in the engine, or of water upon the wheel, to supply motive power for setting our bodies in motion, while the *mind* is its *engineer.*

As engineers, they should be taught and trained how to keep the body, with its complicated and beautiful machinery and motive power, in a proper condition for its legitimate work.

Again, children should be taught something about the *digestive* apparatus, by which the material for motive power, and for supplying the constantly-occurring waste of the body, is provided.

Let them learn the uses of food, the proper manner of taking it, and of preparing it for the stomach; the process of its change and assimilation, to fit it for circulation with the blood, which carries appropriate nutriment to every part of the body.

Teach them the principal processes of circulation; how the food or chyme goes from the stomach to the *duodenum;* then through the lacteals to the veins, to the heart, to the lungs, back to the heart again, and then through the arteries by the force of the heart-pump; and then back, through the great veins, to be replenished with new material for the stomach; and then to continue to repeat the circulation as long as life lasts.

Young children can take in these ideas with pleasure and profit.

◆

NOT GRUDGINGLY.

Give willingly out of your heart's rich store,
  Count neither its loss nor gain;
Think what the great Master lovingly bore,
  To ease the world of its pain.

So much *for* so much was never His creed;
  So when ye do in His name,
Think only, like *Him*, of another's need,
  Not of your own little fame.

Give life-blood freely, if such need there be,
  Measure not out its return;
Let *that* be as one small drop to the sea,
  Not as the wages you earn.

The willing sheaves are worth all the rest,
  Willing hearts and willing hands;
These sweeten toil, make duty blest,
  And easy the Lord's commands.

'Tis the willing gift of the sun and rain
  That gives the flowers their birth;
The unexacted debt is paid again
  By the incense-breathing earth.

So, though on the waters our bread we cast,
  With no selfish hope of reward,
The good deed forgotten comes back at last,
  A twice-blessed gift from the Lord.

And though we should gather *no* harvest *here*
  Of the good that on earth we sow,
In *heaven* we'll reap a joy for each tear,
  A blessing for every woe.

L. L.

◆

— The true value of a teacher is determined not by what he knows, nor by his ability to impart what he knows, but by his ability to stimulate in others a desire to know.

FIRST STEPS IN NUMBER.

BY MRS. IDA WHITSETT BLACK.

I.

General object.—To lead pupils, by easy and rational steps, to count objects to 200; to read and write numbers to 1,000; to combine numbers of units, tens, and hundreds; using the signs *plus*, *times*, *less*, and *contains*.

GENERAL PRINCIPLES.

(*a*) The child must first be taught through the sense-perceptions; second, through memory; third, through reason. In other words, he must first be taught of what he can *see*, next of what he can *recall*, and finally of what he can *create*. He must be led from the things known in sight to those known in memory, and from these *known* ways of knowing into reasoning about the unknown.

(*b*) He must be led from the concrete to the abstract; from a group of objects to the written signs and spoken words which number and name those objects.

APPLIANCES.

In addition to the necessaries, the teacher should provide a small box for each pupil. To excite interest and increase the vocabulary of the children, some of the boxes should contain grains of corn, others grains of coffee, others small shells, small pebbles, number-sticks or straws, etc. The teacher should have a small, low stand,—the little round window-stands are pretty, but a crayon-box on a chair-seat will do,—placed so that all the wee ones can see the top as they stand to recite. For her own use in illustrating, the teacher should have a box of number-sticks.* In easy reach of the short arms have two horizontal lines, at least a foot long, with two-inch space between, drawn on the blackboard. For temporary use a good, deep, lead-pencil line will answer, but, after learning how long a line will be needed, it is better to have them lined in white paint.

OBJECT OF LESSON I.

To lead the pupils to comprehend the idea 'one'; recognize objects of which only one is found in the school-room; recall objects of which there is only one at their own homes; recognize the figure 1; form neatly the figure 1; and form statements,—not phrases,—containing the word *one*.

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* Millet or other stiff straws, or cigar lighters, will answer. But least troublesome, more convenient, more durable, are the 'number-sticks,' put up in bundles of tens, hundreds, and thousands, each ten being bound with a rubber band, and each ten tens being bound with a larger band. These are sold by the box, 1,000 in a box, for 75 cents.

STEPS.

Following the outline given above in "General Principles," first have pupils state, in answer to questions, "I see one table"; "I have one slate"; "There is one book on the desk"; "You hold one pointer"; "You gave me one number-stick"; "I have one dog at home"; "There is one piano in our house," etc. Each child can now *see* and *remember* one object, and is led to see that he can express the idea *one* by *exhibiting* one object, and by *speaking* of one object; by suggestive questions lead him to see the necessity of *another* mode of expressing the idea 'one.' Having developed this point, and told them of the unknown way, ask, "How many would like to see the new way?" All hands are raised, of course. Without speaking, slowly, deliberately draw a 1 on the blackboard at least four inches long.

(It is supposed the class have already learned the expressions "straight line," "curved line," "slanting" or "leaning line," as this should be their first lesson on entering school, preparatory to the first lessons in penmanship and numbers.)

After having called attention, by questioning, to the fact that there are two lines in the figure,—one curved, the other straight, that the straight line is a slanting, or leaning line,—proceed to form another 1, *talking* as you make it. "Notice, children, which way my hand moves as I form this curved line. It moves upward, and now the curved line is made. Notice that I leave a sharp corner at the top, and bring the straight line right down on the curved line for a little, and now I leave the curved line and make the rest of the straight line by itself, much longer than the curved line."

Now form the figure again, *questioning* this time. "Must my hand move upward, or downward, first?" "Shall I make the line curved or straight?" "Shall I make the curved line long or short?" "Is it long enough?" "Now which way must my hand move?" "Shall I leave it sharp, or round, at the top?" "Is the straight line long enough?" "Does it lean enough?" "Is it long enough now?" "What have I written on the blackboard here? and here?" "How many of you would like to take this nice little crayon-pencil, and make a 1 on the board like mine?" "Would *you?*" "Then let me see if you can tell me how to make it, first; because if you were to make it wrong, all the other little boys and girls would want to make it wrong, too."

Have pupils direct you, helping with a suggestive question only when necessary. Repeat the process, if necessary. First send to the blackboard those pupils you are most certain can make the figure correctly; for duller pupils will still be learning, and will be encouraged to know some one, small as they, can form it.

After a few *ones* of irregular lengths are on the board, lead pupils to see that they need a guide. Refer them to the ruled lines on the board, and have them draw the figure from line to line. "Who can tell what is wrong with Bertie Ricket's line?" "It is not long enough." "Try again, Bertie; make the curved line go all the way to the head-line; that is right; now make the slanting line go all the way to the foot-line. Now try it again." And again and again Bertie must try it, until the difficulty is overcome; for he and all the others must learn from the first that there can be no half-done work. Remember, 'Well begun is half done.' "Who can tell what is wrong with Allie Bone's figure?" "The curved line bends the wrong way"; "It is round at the top"; "He made the slanting line a bending line." Many other answers will be given, as each pupil's imperfect ideal is portrayed with unsteady nerves and untrained muscles.

Dear teacher, 'in your patience possess ye your souls,' for at the end of the fifteen minutes some will yet be weak in mental conception, and weaker in mechanical execution. The lesson *you* have learned is,— 'Make haste slowly.'

◆

HARK! MY CHILDREN.

Hark! hark! O my children, hark!
When the sky has lost its blue
What do the stars sing in the dark?
"We must sparkle, sparkle through."

What do leaves say in the storm,
Tossed in whispering heaps together?
"We can keep the violets warm
Till they wake in fairer weather."

What do happy birdies say,
Flitting in the gloomy wood?
"We must sing the gloom away,—
Sun or shadow, God is good!"

◆

— Better a child in God's great house, than the king of all the earth.

THE RECREATION-HOUR.

CONDUCTED BY MISS S. P. BARTLETT.

(This may be read by the class, or by the teacher with the class.

"Come
While the slant sun of February pours
Into the bowers a flood of light.
Look! the mossy trunks
Are cased in the pure crystal; each light spray,
Nodding and tinkling in the breath of heaven,
Is studded with its trembling water-drops,
That glimmer with an amethystine light;
But round the parent stem the long, low boughs
Bend, in glittering ring, and arbors hide
The glassy floor.

"Nor was I slow to come
Among them, where the clouds, from their still skirts,
Had shaken down on earth the feathery snow,
And all was white.
The snow-bird twittered on the beechen bough;
And 'neath the hemlock, where thick branches bent
Beneath its bright, cold burden, and kept dry
A circle, on the earth, of withered leaves,
The partridge found a shelter."

These lines were written by William Cullen Bryant, one of the best American poets. He dearly loved all birds, and trees, and flowers, and everything beautiful in Nature; and because his watchful eyes had been directed so constantly to the forests, and the fields, and the streams, and the blossoms, and the mountains, and the sea, and the hills, and the skies for many years of a long life, he was able to tell us in his matchless verse, so delightfully, of all that lives, and is lovely, and grand in the out-door world.

I wish all the little readers of the Recreation-hour would learn some things about William Cullen Bryant, to tell their teachers. And remember this: that though God gave him a good mind, he never could have been such a great, happy poet if he had not bent his mind to study the same green earth with all it holds, and all it gives, which you daily see, so that the beauty and sweetness of his songs is in their truth.

Therefore do not go with careless eyes and ears, even though you are little children. Watch the keen stars in the Winter sky. Describe the splendor of the sunsets to each other. Tell how the feathery snowfall outlines different tree-boughs and branches, and makes marble ledges and cornices, and pillars, and barred and muffled windows and doors.

And then, when the wings of the white storm have withdrawn, and the blue sky peeps, look for the little tracks of the hungry snow-birds beneath your bent cedar.

Throw out some crumbs, and presently you will hear the twitter of a flock of birds in the boughs, and see them hopping upon the soft snow. Find how many you can distinguish, and get some one to point out and name the different ones to you. Find which is a chick-a-dee, with his jaunty black cap and cheery whistle; which a blue-black snow-bird; and perhaps you will get a Canada sparrow; and very likely a restless, busy little nuthatch,—you may know him by his lead-colored coat, with russet lining, and black-tipped head and neck, with a stripe of jet at the eye.

Over in the meadow, if near the sea, you may hear the meadow-lark's plaintive note. Learn to describe him: slashed coat, and queer little vest; and when you hear his sweet call, remember he belongs to the starling family.

If you live where you can go to the still forest after a snowfall, you may peep under the beautiful heavy green hemlock-boughs, all weighted with their white burdens, and see if you can find Bryant's speckled partridge or two under the roof which has "kept dry a circle on the earth for their shelter." But they are very, very shy, and one seldom gets quite near a partridge.

Now who can tell how many toes a sparrow, or a snow-bird, or a robin, or any perching bird's foot has before, and how many behind?

Our singers belong chiefly to the perchers, and they almost all build their nests in trees and bushes,—certainly the sweetest nooks for nests.

Remember, God has filled many seed-cups with stored-away food, in the leafless hedges, and thick forests, and gray pastures, for our dear little Winter birds; and not one of them falleth without His knowledge.

GEOGRAPHICAL DROP-LETTER PUZZLE.

Fill the blanks, to form the words desired:

—I—M—N—H—M, a city of England.
—A—A—A—C—, a city of Spain.
T—H—R—I—O—, a city of Russia.
—U—U—G—B—D, a city of India.
—A—A—A, a city of the Phillippine Isles.
—I—I—O—L—, a city of the Chinese Empire.
—A—A—O—O, a city of Africa.

OUR NOTE-BOOK.

AN EXERCISE SONG.

BY MRS. REBECCA D. RICKOFF.

This is the top of my little head,
And these two are my ears;
This is my forehead, these my eyes,
Sometimes they're full of tears.

This is my nose, and these my cheeks,
And here 's my mouth between;
These are my teeth, and this is my tongue,
And here is my little chin.

These are my shoulders, square and straight,
And this is my neck so round;
These are my arms, and these my hands:
Just see me turn them round.

This is my back, and this is my breast,
And here is my little heart;
I have two legs, and knees that bend,
Two feet that stand apart.

Two feet that run about
And take me where I will;
Just hear them, how they want to start!
Hush! naughty feet, be still!

God made my body beautiful,
And useful every part,
So I must take good care of it,
And thank Him in my heart.

As the different parts of the body are mentioned, the pupils should touch or point to them.

To our many warm friends scattered all over the country, we say you have our heartfelt thanks for what you have been able to do for us. As we cannot write you all personally, let this be a token of our high regard for your clubs, your single subscriptions, and your words of cheer and encouragement.

One of the most important duties devolving upon the primary teachers, during the Winter and early Spring months, is the careful guarding of the health of the young children placed for a portion of each day under their care. The mutual dependence of body and mind is such that the whole mental activity of the pupil is often brought to a stand-still by some slight physical ailment, caused often by exposure to drafts of air from an injudicious management of the ventilation of the school-room, or from the want of care in the maintenance of a proper and uniform temperature in the room. It should always be borne in mind by the teacher of little children that the elements of their physical growth must be recognized. These elements of growth are proper food, pure air, good light, and adequate exercise. The first of these lies outside of the teacher's cognizance and control, but the others are partially, at least, within it, and should be faithfully attended to by those who seek to educate the whole nature of the child most wisely.

Symptoms of an unhealthy condition are readily discerned by the observing teacher. The countenance is a mirror, on which are reflected the indications of health or disease. These should be watched with a vigilant eye by the teacher of young children, and control her action in requiring mental exertion of them. The healthy development of the mental powers depends upon a sound body and a well-regulated activity of its powers.

"C. L. H." gives the answer to enigma in January number: "Indian, La Plata, Andes, Norway, Obi, London, Baffin's, Russia, Ural, Newfoundland, Austria; An island is a portion of land surrounded by water."

WHISPERING.—"E. A. M.," a Rhode Island teacher, sends us the following in regard to the management of her school. It may aid "A Discouraged Teacher" to a solution of her troubles:

"The self-reporting system furnishes preventive and cure for whispering' and is our best aid in discovering and correcting falsehood, if the teacher has sufficient tact to use it properly. I speak from experience, and can name pupils whose word was nearly valueless and conduct bad when I took them in charge, who became quite trusty and well-behaved before the first term was out, and I have never known self-reporting to make any of my scholars worse. (I have taught in ungraded schools seven years, and at present have nearly fifty pupils.)

"I tell my scholars that I want no whispering, and give them reasons for the rule. Children will work better if they know the why. I tell them: 'You come to school to study and learn. If some one whispers to you it prevents your studying, and tempts you to whisper back. Ought you to whisper to another and tempt him to do wrong? If some are whispering, others want to know what it is about, and look and try to find out, when they should be studying, writing, reading, printing, drawing, or something else useful.'

"I don't think it a good plan to allow scholars to study together in school-time. It attracts the attention of others; besides, each learns most if he works out his lessons himself. We must give our scholars enough work to do to take up their time, and then keep them busy. This requires a great deal of planning out of school-hours, and watchfulness in school-hours, and is hard work in an ungraded school. But I think we must learn to do this before we can be successful in preventing play and whispering, and teaching the children as fast as they are capable of learning. I expect my pupils to be restless and somewhat noisy. It is natural for children to be stirring, and it is healthy for them. It is cruel to keep them *very* quiet.

"I think a good way of taking the report is this: When it is time to dismiss the school, ask those who have not whispered to rise. (My own query is, 'Those who have not whispered or been spoken to in reproof.') Mark down their report and excuse them. Then ask those who have whispered but once, to rise. Ask each to whom he whispered, and what about, making such comments as the case requires. If the temptation or need for whispering is justifiable, it is well to excuse the scholar, but reprimand the tempter.

"If a scholar does not report truthfully, as is often the case at first, that boy or girl needs especial attention, watching, and talking to. Many are taught to lie at home, so we must not be too harsh; but we *must* educate them out of the bad habit. How? By appealing to their conscience; their generosity; their opinion of good and bad people; their desire to be liked and to be respected; noticing and praising their attempts to do right; always holding up truth and strict honesty as one of the greatest, most desirable of virtues. Of course the teacher must be a living example of strict truthfulness herself, or all such teaching is thrown away.

"A few warm, earnest words must be spoken every time a false report is known to be made. Perhaps it will be needed nearly every night for a whole term. After a *good* spell there may be back-sliding, when talking is needed again. Each scholar must be led to feel that you are earnestly interested in his welfare. It requires watchfulness, patience, perseverance, and time; but isn't the result worthy of the time and labor?"

We find the following practical and useful directions for conducting language lessons, in the "Course of Study" prepared by the School Board of East Saginaw, Michigan, for the guidance of the teachers of the public schools: "In dictation require the right use of the capitals as found in the lesson; also, of the punctuation marks. No dictation lesson should be slovenly done. Have pupils,—two or three,—each day go to the board and write some sentence containing a word you may have given them or written on the board. If it is incorrectly written as to spelling, capitals, and punctuation,—by judicious questioning not to discourage,—the faults may be pointed out and corrections dictated by the other members of the class. The one having written the sentence should now re-write it. Require pupils to form sentences incorporating one of the words placed upon the board for spelling, or a like word; viz., VIOLETS—*We picked some violets in the woods.* BOY'S—*A boy's knife is not always a good one.* An example or so placed on the board will show the class what you want them to do. These sentences should also be written on the slate, and a few pupils should write theirs on the board. See that capitals, punctuation, and spelling are correct. With care, great advantage in expression will result. *Prevent sameness of form.*

GOOD ADVICE.—John Bright lately wrote a note, in which occurred this passage: "If children at school can be made to understand how it is just and noble to be humane even to what we term inferior animals, it will do much to give them a higher character and tone through life. There is nothing meaner than barbarous and cruel treatment of the dumb creatures, who cannot answer us or resent the misery which is so often needlessly inflicted upon them.

Treat children as children. Do not say a thing should be done, as if the children set to do it were years older than they are; or, having set them upon it, demand a great part of it from them, when little portions are all they can really give us. We are apt to think they need more work than they do; that they had better pursue this study or that, because we like it, or estimate its advantages very highly, and yet, though our estimate may be exaggerated, or our liking unreasonable, it may be unwise to prescribe the study to our children. The best model to imitate is,—

> "Blind Authority beating with his staff
> The child that might have led him."

Our schools are for our pupils, not our pupils for our schools. Pupils' wants are the ends, and pupils' capacities the means, of all wholesome education.—*Exchange.*

Test-exercise in *written* spelling:

help
night
should
child
round
brings
means
going
aunt
ever
books
know
school
rabbit
after
voice
useful
much
become
sister
dumb
point
breathe
flowers
dearly
gather
playing
active
dough
knead
briskly
match
standing
proud
mother
moonlight
canter
window
bleached
swiftly

ATTENTION.—The power of attention should be carefully taught in childhood. It is one of the most important of the mental powers, for upon its activity depends the efficiency of each one of the specific faculties. Mental power is, to a large extent, the power of attention; and genius has been defined as "nothing but continued attention." Attention is not secured by claiming it; not by entreating it; not by urging its importance; not by force; not by threats; not by promises; not by bribes. All such efforts are the subterfuges of the weak and the unskillful; but they fail to long hold attention, and utterly fail to develop a habit of attention. The art of securing attention is positive, not negative. Interest the pupil. This is the fundamental means of securing, as well as of cultivating, the power of attention. The teacher must have something good to present, and must present it in a suitable manner. Study the secret springs of interest. Keep curiosity and the thirst for knowledge always active.

AMBITION.—"Covet earnestly the best gifts." If there are places more desirable than your own, gain them by passing, not by pulling back, competitors. First deserve the place you seek, and then openly and honorably seek it when vacant. No ambition is more laudable than that which concerns itself with improving one's condition by self-improvement. No contentment is more worthy than that which inspires the doing well of present duty, because of its bearing upon a better future. Labor onward with an eye upward. Remember that there are higher and lower places within the limits of your daily work. "Excelsior" is a motto as pertinent in one room as in a building of many rooms. The opportunities for gratifying a noble ambition are far more frequent than are the resignations of those whose positions are most attractive. There is no disgrace in failure if it be not too oft repeated, nor chronic in its character. There is disgrace in yielding to failure as well as in a stubborn determination to perpetuate it. Succeed or surrender.—*J. L. Pickard.*

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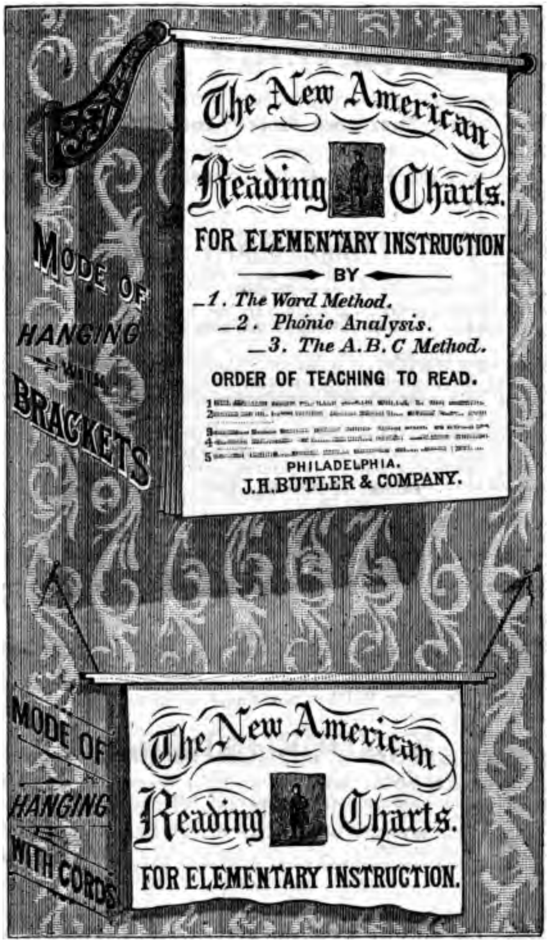
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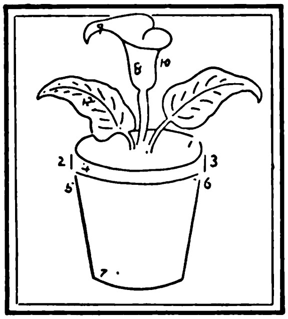

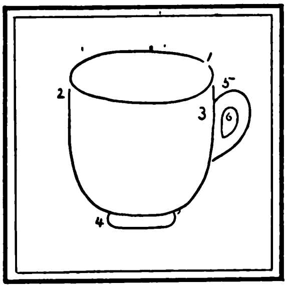

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THE

PRIMARY TEACHER.

VOL. III. MARCH, 1880. NO. 7.

"AFTER MANY DAYS."

BY STELLA.

The teacher touched her bell and all were silent, and listening to her sweet-toned voice while she read from her little Bible the passage for the morning lesson in the devotional exercises,—"Cast thy bread upon the waters, for thou shalt find it after many days." She paused for a moment, to give an opportunity for any question. One little hand was raised, and, "Please, teacher, what does it mean?" came in a timid voice from the little one.

The teacher then explained the meaning of the verse, by telling them of the goodness of our Father in heaven, and His care for all the people and all creatures that He had made. She told them that in some countrys there was almost no rain ever, and the only way the ground became moistened, and fitted to produce grain and other kinds of food, was by the overflowing of the rivers at certain seasons of the year, thereby watering the dry and thirsty earth so that the seed could spring up, and grow and bear food for man and beast.

She described the Nile, that great African river, telling them that it overflowed its banks annually, covering many miles of the land on either side, making it rich and soft. When the water was over the ground men went out in boats carrying the seed, and sowed it by dropping it down into the water, where it would soon swell and burst, bringing forth roots and stalks and leaves. After a time the water would abate, and all be dried away; and then the warm sun and pleasant air would cause the grain, which had begun to grow on the stalks, to ripen; and soon it would be ready to be gathered and prepared for food.

Now, if they had not sowed the seed *when* they did, dropping it down into the water, they would not have been able to gather in this crop of rice, or other grain; for when the water goes away the ground soon becomes dry and hard, and the seed, if sown then, would not grow, but would all perish; and the people would have to do without food, and so *they* would perish. Thus we see how good God was to instruct the people to sow the seed in this way,—"Casting it upon the waters,"—so that they could be made comfortable, and food be provided for them "after many days."

All the scholars seemed to be much interested in this story, told so sweetly and simply that each one could understand it. Then, at the touch of the bell, they bowed their heads while the teacher prayed: "Dear Heavenly Father, may the seed sown in the minds and hearts of these precious little ones take root, spring up, and bear fruit to Thy glory." All joined in "Our Father," and the devotional exercises for the morning were ended.

I said at the first of this story that "*all were silent.*" For a moment it was so; but there was one boy in the school,—who had entered that very morning, coming in with a class from another grade,—who had not been called hitherto a *very* good boy. He was restless, and seemed to be constantly searching after "forbidden fruit"; in fact, he never seemed to be at rest himself, and did not care to have others so. He did not seem to be at all interested in the lesson, or story, which had been so lovingly told them by their teacher. However, she allowed his conduct to pass unnoticed for that day, as he was a new scholar; and she hoped that the indifference manifested by him might in time abate entirely.

Upon further acquaintance with him, she found him to be a bright, active, capable boy, who had to apply himself for a few moments only to any one of his lessons in order to be master of it, in outline at least; and he could always fill up the outline with wonderful skill; or he could recall whatever he had previously learned with so little effort that much of his time could be spared from his studies for play and mischief, and he be able to retain his rank in his class. What could she do with this boy? This question came up in her mind *so* often,—aye, many times every day! She had never been in the habit of using but one method in governing; viz., "by love,"—teaching her pupils to love one another, and then giving them in her "beautiful presence and culture" that something which would bring those young hearts into willing submission to her "rightful authority," and which would help to form a noble character in the child, as well as the future man.

But this bright-eyed, apt scholar was not to be reached by any method she was in the habit of using in her school,—so it seemed to her. And she found that the class with whom he entered her school were becoming contaminated by his waywardness; indeed, her entire school had not reached that high degree of perfection that it could resist so inviting an example of impropriety. And many of her best boys did, and would often, fall under severe censure on his account, thereby showing how quickly the influence of a leading mind is felt in school. And sometimes the teacher's patience well nigh failed her, when she discovered some new development of evil that originated with Henry, whom she had decided did not either love or fear her.

Yet she kept on in the "even tenor of her way," never forgetting for one moment to watch, and check *any* and every fault as far as in her power; never allowing herself to manifest any sign of impatience or weariness.

So the days went by, lengthening themselves into weeks, terms, and years, until the time came when all of those scholars who sat before that teacher on the morning to which attention was called at the commencement of this story, had left that school for a higher grade; and some had gone "up higher," leaving behind saddened hearts and blighted homes.

Then, after a few more years of toil *as a teacher*, this *loving* teacher had gone away to bless a new home in one of our large Western cities. She carried with her the same gentle presence; and as she entered the massive portals of her new home, three motherless children gladly welcomed her as "mother." And here it was that her quiet way and sweet love was fully appreciated: she had found rest at last, in this her family life.

Some three years passed by, making some inroads upon her strength; but her pure brow remained the same, on which was set the stamp of a noble life, although it was shaded by some few silvered locks. Yet the ever-loving smile upon her lip told of a "peace within."

One morning her husband called her attention to a lecture which was to be delivered that evening by an accomplished traveler, who had recently arrived in this country from Africa, and added that the subject of the lecture was to be "Travels in Africa." It seemed that he had distinguished himself greatly in his researches in the "*Nile region*," by important discoveries. Her husband also stated that he had secured tickets, and they would attend.

After hearing the name of the lecturer she seemed to feel an additional interest in him; yet she could not tell why this was so. She could not remember that she had ever known any one of that name; and her solution of the puzzle was, that she had been so very much interested in the letters published in the papers from his pen, and now when it was to be that she was to see the face and hear the voice of this distinguished man, she felt much gratified.

All day long she found herself dwelling upon the expected pleasure, and sometimes she seemed to be in the presence of some one whom she had known long before. But when the evening came, and they had taken their seats in the vast lecture-room, which was crowded with eager listeners from "pit to dome," all those dreamy thoughts subsided, and she found herself watching the door of the stage from whence would soon issue the man whose praise was filling the whole world. And when the sunburned, bearded traveler was introduced, there was one burst of applause, repeated again and again.

After this had subsided, the speaker said: "When I was about ten years of age I was transferred from one school to another of higher grade; and the first morning of my being in the new school the teacher read for the opening exercise a passage of Scripture I had never heard read before. It was, 'Cast thy bread upon the waters, for ye shall find it after many days.' Her manner was so devotional, her voice so winsome and earnest, that I was attracted to her at once. She gave a very pleasant account of the way in which the grain was sown in countries where no rain fell, and where the ground was watered by the overflow of the rivers. She gave a description of the Nile in Africa, and of the manner in which the natives sowed the rice and other grain, and told us how it grew and produced food for man's use. She then spoke of the goodness of God in providing such a way for the people who lived in those countries to be sustained and provided with food.

"I well remember her single sentence of prayer: 'Dear Heavenly Father, may the seed sown in the hearts and minds of these dear ones spring up, and bear fruit to *Thy* glory.' This was *all new* to me. The devotional exercise had been *hitherto* a mere form of words, and, I am ashamed to say it, although true, not heeded by me or often *even heard*. I had never been taught the meaning of Scripture, or its connection with life and its daily scenes; but now I heard *this* passage, and understood its meaning, the impression it made upon me was indelible. I resolved *then* and *there* that I would sometime look upon that great African river, and see for myself how God provided for His people in that country.

"I was a restless, wayward boy, and gave no sign of my inward resolution. I gave that teacher much trouble; but I loved her, although I did not *manifest* any love for her. She was always gentle in her manner, although so firm that I did not dare openly to defy her; and *that*, firmness, I truly believe, did much to make me the man I now am. I have never seen her face since I left her school; I do not expect to meet her on earth,—but I believe I *shall meet her* face to face, and rejoice with *her* in beholding the face of our 'Dear Father in heaven.'"

Had not that teacher found her reward,—"after many days"?

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— Labor and brains conquer all things.

A MODEL LESSON.

BY MRS. REBECCA D. RICKOFF.

THE STORY.

"Do you like to hear stories, children? Well, if you will keep very quiet, I will tell you a beautiful story about our cat. Would you like to hear a story about a cat? Our cat is a large gray cat; she has two big, round eyes, and two pointed ears, and a long tail. Her fur is gray, with black stripes in it. She is a kind cat. She lets children play with her, and does not scratch nor bite them. She is an honest cat too, and never steals anything for herself, but waits until she gets her milk and bread, and then goes off to hunt rats and mice.

"But one day she took a piece of raw meat from the kitchen table. She jumped up on the table, snatched up the meat, jumped down again, and ran quickly into the yard. What do you think she did? Close by the fence there was a great, deep hole in the ground. The cat ran to the edge of this hole and dropped the meat into it. Then she wagged her tail and m-e-o-w-ed and m-e-o-w-ed.

"Now, what do you think was down in that hole? Another cat! A poor, half-starved cat was down there. It had fallen into that deep hole, and could not get out. Our dear old pussy-cat knew that it was starving, and so she had taken the piece of meat to give to it. Was she not a good cat?"

The teacher asks the children if they would like to see the picture of this cat.

"Her picture is in your new books. You may all open your books and find it, and show it to me."

She allows them plenty of time to do this.

THE CONVERSATION.

The teacher calls the attention of the children to the fact that a picture of this cat is in every child's book, and says: "This is *our* cat. She belongs to our school,—doesn't she? I want you all to say that together. *This is our cat.*" She drills them a little, and then continues: "Oh, what a beautiful cat! What a kind face she has! Do you see her mouth? Do you see her nose? How many eyes has she? Do you see the black stripes on her fur? Can you put your finger on her whiskers? Show me." She allows one and another to come to the chart and put a finger on the cat's whiskers; or, if she has no chart, to put a finger on the picture in his book.

"Can you take hold of her tail? Try and see. Will she scratch you? Can this cat drink milk? can she meow? Why not? Oh, this is not a real cat! This is only the picture of a cat! But when you see this picture, what do you think of? Yes, you think of a cat." If the children answer, as it is quite likely they may, "A pussy," and "Kitty," it is only necessary for the teacher to repeat and vary the questions, so as to lead them to give, finally, the answer desired. This is an example of the many variations in a model lesson, for which it is useless in this description to attempt to provide.

The teacher should not permit her pupils to talk about the cats they have at home, nor cats in general (that comes later), but only about this particular cat, whose image, through the medium of both the story and the picture, she may be certain is vivid in each individual's mind.

THE WORD.

The teacher now places her finger below the word *cat*, and calls the attention of the children to it.

"Look, children: do you see this big black word here? Have you a word like this in *your* books? Show it to me; put your finger under it, and show it to me." She takes pains to see that each child finds the word in his own book.

"That word is the word *cat*. You may all say *cat*. Say it together, —*cat!* When you see this *picture* here, what do you think of? Now when you see this *word* cat, you must think of a cat just as you do when you see the picture. You may all say the word again. Now say it all together,—*cat!*"

"Mary, you may put your finger on the picture of the cat. John, you may put your finger on the *word* cat." She calls upon others to do the same.

"Now, all look at the picture of the cat. See what a kind face she has! See her long tail! See her soft paws! Now shut your eyes,—shut them up tight,—and try if you can see the picture of the cat in your mind. Do you see the picture? Has the cat a head? and a tail? and big eyes? and pointed ears? and black stripes on her back? Now open your eyes and look at the picture. Was that what you saw when your eyes were shut?" She lets the children try this again, and then continues: "Now put your finger under that big black word. What is that word? Now look at it again right hard, and say the word,—*cat!* Now shut your eyes tight and see the word in your minds, and say it,—*cat!*

"Now see what I am going to do." She draws upon the blackboard the simple outline of a cat. "What is that, children? Is it a real cat? No, only the picture of a cat. Now watch and see what I am going to do this time." She prints the word *cat* in very large letters. "What *is that?* Is it a real cat? Is it the picture of a cat? No, it is only the *word* cat. What must you think of when you see *this?* (pointing to the picture.) And what must you think of when you see *this?*" (pointing to the word.)

She now prints the word upon the blackboard in a number of different places, and calls upon individuals to come to the blackboard and put a finger or the pointer on the word, on another word, another, etc. She herself points to one and another, and sometimes to the picture, and calls upon the children to tell what she points to. She allows one of the children to do the same, and the others to answer.

The teacher now gets the class into order with careful attention to position, and gives them a little drill on pronunciation. "What is this word which you have learned to-day, children? Now I want you to say it all together very softly, this way (and she shows them). Now say it loud, this way (she shows them). Now whisper it this way. Now say it nicely as you do when you are talking. Now say it slowly, very slowly." She now calls upon individuals to pronounce the word as she points to different ones on the blackboard, asking one child to pronounce it softly, another loudly, another quickly, another slowly.

She now sends the class to their seats, and clears the board of all but the outline picture and one word nicely printed in large letters, which she leaves upon the board to do their silent work.

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PRIMARY CLASS IN GEOGRAPHY.

BY MRS. LOUISA P. HOPKINS.

II.

The class first point out the places mentioned in the previous lesson, and draw an outline-map of Maine on the board, marking all the points to which their attention has been called. Something is said about Portland, and then the teacher's description is given as follows:

Teacher.—"I promised to tell you about Mt. Katahdin. You see it is the only mountain shown on the map in the State of Maine. I think it was once a volcano, and I will tell you why, although I never saw any account of it printed. Those two little girls of whom I told you, Helen and Sallie, live up there near the mountain; their mother was born there, and she told me all about it. Her father and her brothers had been on the mountain a great deal, and knew much more about it than was ever written in a book. Once they were going to camp out on the mountain and roam about upon it for a few weeks, and she begged to go with them; her father consented, as she was a brave and strong girl, and she went.

"I cannot stop to tell you about the pleasant days in the woods, the busy squirrels and the beautiful Autumn leaves, the nuts and the traps and the game, nor about the nights in camp, with the distant noises of the wild creatures that dared not come near, with the rustling of the birches and the soughing of the pines, for I want to tell you how one day they climbed to the highest peak,—for there are five peaks to Mt. Katahdin,—and looked down into the old deep crater, where, ages ago, fire and smoke may have poured forth, and where now, far down below the precipitous jagged sides, they see a quiet lake, with a little strip of shining beach all around it. It was late in the afternoon when they reached the summit and looked down into that crystal lake, which reflected the stars all day as does the water at the bottom of a deep well. The father said they must return to camp, for though the men might have descended the crater, the daughter could not. But you can imagine how the daughter begged them to go down, and take her, too, and at last they undertook it.

"They helped the girl, and she was agile and strong. They had to hang down from ledges of rock, and step from one narrow, dangerous foot-hold to another, and they did not tremble nor dread until after two hours of almost perpendicular descent they sat down, exhausted, on the silvery beach. It was so clear and dry that they laid themselves down, and spent the night on the shore of the lake, so far below the mountain-top. In the morning a thick cloud covered the mountain, and descended into the crater, so that they did not dare to start, and, with but little food, they stayed there all day and through another night. It was so still down there that they found their ears unaccustomed to such a hush, and that the stillness of the night above had been a din of smothered sounds in comparison.

"The second morning they began the ascent, and it was indeed a difficult feat. Often the young girl had to cling with her hands and be lifted by her brothers below and her father above, without a resting place for her feet; but it was at last accomplished, and they got back to camp at four o'clock the next afternoon, thoroughly tired out. But the young girl always took great satisfaction in the feeling that she had the courage and strength to be the only woman, and one of very few, who had descended into the crater of the extinct volcano of Mt. Katahdin.

"To-morrow we shall study New Hampshire and the White Mountains, and some of you can tell us about that. Dolly and Ethel have been up there nearly all Summer, and we want to hear of all they saw."

FIRST STEPS IN WRITTEN LANGUAGE.

BY F. B. GREENE, A. M.

V.

The one thing claimed as a necessary element in successful instruction in written language is the constant prominence of thought. The language is to be but the natural medium through which the thought is to find expression. This idea has been so often urged before that its repetition may seem uncalled for; but while, however, the theory may be willingly accepted, more than one teacher experiences difficulties in its practical working. It will often seem much easier to tell a child how *to spell* a word than to show him how *to make* it as a whole. Such a temptation should be zealously avoided, and any fair-minded teacher will perceive that what is required is not so much brilliancy on the part of the pupil as patient perseverance on her own part.

There is, however, an inherent reluctance to express thought in writing. It is apparent in almost every child. It rather increases than diminishes as he grows older. Thought seems to vanish as the pen or pencil approaches the paper, or at best assumes a graphic form with much hesitation. How important it is that the mass of children attending school should overcome this dread, even at the sacrifice of that technical knowledge of language which might, it is true, make them better critics, could their education be continued long enough to make them masters of its details.

As it is against this shrinking from the expression of thought in writing that the whole force of this method is aimed, it is not to be wondered at that the enemy should be encountered at the very first advance. There is, apparently, no step between thought and oral expression. A sort of instinct leads to the instantaneous utterance of the idea. This fact suggests the remedy for the evil. An oral exercise should precede the written. Thought should at first be developed into oral language. The inventive powers of the child are in this way quickened. He is then in better condition to recognize in the written form the idea to which he has just given utterance.

It will not do to hurry him. Remember how slowly the words came when he learned to talk, and how, after he was able to pronounce several of them distinctly, he seemed at times to forget his new accomplishment. Lead him step by step; only a little way at a time, till his eye becomes accustomed to the new and strange characters, till the reluctant muscles of his faltering hand learn to make them, till his treacherous memory is able to retain them. Gradually written, like oral, language comes to be so closely connected with thought that it becomes a direct medium of expression.

The progress which the children make in this direction will be commensurate with the skill and enthusiasm of the teacher. She will do well to bear constantly in mind the similarity between her own position, in connection with the present process of learning to write, and that occupied by the mother when the child acquired the art of speech. It was her unceasing perseverance that encouraged the child to make his first effort. His vocabulary did not increase till the new words were rendered familiar by falling repeatedly from his mother's lips. So it is with his written language. There must be incessant practice. It must be guided by intelligence. It must be made pleasant to the childish mind.

The experience of each teacher will suggest a thought worthy of consideration. The mother's language becomes the child's. If hers is coarse and ungrammatical, it would be unreasonable to expect better things in his. The conduct and language of children indicate pretty clearly what kind of training they receive at home. What a responsibility, then, rests upon the teacher who is to mould a child's habits of writing and thinking!

PRACTICAL LESSONS IN NATURAL HISTORY.

BY MARY D. M'HENRY, PHILADELPHIA.

LESSON III.— VEGETABLES.

(Review the previous lesson, making sure that the pupils understand the distinctions between the four kinds of Minerals. Ask for what Minerals are used, taking up earths first, then stones, writing under each on the board the uses named. The metals will occupy much time: lead them to think which is the most valuable; which is the most useful. Write the principal ones on the board; under each the articles made from it, as mentioned by the children.)

Refer to the definition in the first lesson,—that Vegetables have life, and grow in the earth.

Be provided with several specimens of plants, that each child may examine and find that the three principal parts of a plant are,—root, stem, leaves. When this has been discovered, ask the use of each part. Probably some will say the root fastens the plant in the ground, and the stem holds up the leaves. This being part of the correct answer, commend; but tell them they have other uses. By leading their thoughts to the manner in which their lives are sustained, the idea will dawn upon them that plants, too, must eat and breathe in order to live. Then they will be puzzled as to how and what plants eat, and where they breathe.

You can explain it somewhat as follows: The plants cannot move around to get their food as we can, so God puts it in the ground, and they eat with their roots. In the roots are tiny holes; these suck up water, with iron, lime, soda, salt, and other things dissolved in it that are good for the plant. Strange to say, some plants like one kind of food and some another; but God has made them and adapted them to choose the kind of nourishment that is best for them.

You know we would die unless we breathed, so the plants need to breathe as well as eat; this they do through their leaves. The under side of every leaf is full of little holes, by which it is constantly taking in air. The water taken up by the roots goes up the stem to the leaves; there it is changed by the air and sun-shine into sap; this flows back to all parts of the plant, to form new stems, leaves, and buds, and thus it grows.

This will be enough for one lesson. At the next develop the idea that plants produce flowers; draw the attention to the beauty and variety of flowers.

If you can procure specimens in different stages, to show the formation and growth of the fruit from the flower, do so; if not, tell them in simple language. They will remember how, in the Spring, the apple-trees were covered with pretty flowers, and then how the little green apples came. It will be easy to draw their attention to the seeds in every fruit, and they will eagerly name those they know. Write on the board,—

Flowers. *Fruits.* *Seeds.*

Ask for examples till you have a list under each. Next ask the uses of flowers, writing the answers given alongside of the list. Follow the same plan with fruits and seeds.

Teach them that the chief use of the flower and fruit is to protect and nourish the seed, which is to make a new plant. Here you can show God's loving thought for us: the flowers would have served their purpose to the fruit just as well had they been of ugly tints and homely forms, but for our pleasure He made them beautiful. The fruits might have been tasteless or poisonous, but He made many of them delightful to our taste and good for food.

Thus, while opening their minds to the wonders of Nature, lead them to study and love Nature's God.

WORD-PICTURES.

BY MRS. SARAH M. WYMAN.

II.

Teacher reads previous lesson from the board.

Teacher.—"Now, children, what more of Grace?" Several hands are raised.

Teacher.—"Maggie?"

Maggie.—"She looks pretty in that pink dress."

Teacher.—"Anything to be said upon this before it is written?"

Julia.—"She looks prettier in her white one."

Teacher.—"Children, what are we trying to do?"

Mary.—"To tell about Grace, so that any body would know who it is from what we say."

Teacher.—"Would they know any better because we say her white dress is prettier than the pink one?" Scholars shake their heads.

Teacher.—"Would it do any good to say *she* looks pretty? I think you are all pretty when you are good children. Maggie may look at Grace's dress and see if there is any particular thing she can say about it."

Maggie. (*Thoughtfully.*)—"She wears a pink dress trimmed with white braid."

Teacher.—"That is better. Ruth, what have you?"

Ruth.—"Grace is just one day older than I am."

Teacher.—"We don't know how old you are, Ruth; so how will that tell us anything about Grace?" All this time dimpled Grace sits smiling, first at one, then another, until the class seem to look upon her as a person of special importance. Daisy's thoughtful face suddenly brightens, and her hand rises.

Teacher.—"Well, my dear?" It was as natural to say "my dear" to Daisy as to taste of a ripe peach.

Daisy.—"I read in one of my fairy books, that when little children are asleep the angels come and kiss them, and that makes dimples. A good many must kiss Grace, for she has ever so many dimples!"

Teacher.—"Scholars, shall we put that on the board?" They nod assent, and, after some alterations, all the sentences are "unanimously adopted."

Thus the picture-making goes on, until it produces the following:

"Grace has blue eyes; she has long curls, and when the sun shines upon them, they look like coils of gold. Grace is nine years old; she wears a pink dress trimmed with white braid. In a book of fairy tales, it says that when little children are asleep the angels come and kiss them, and that makes dimples. A good many must have kissed Grace, for she has ever so many dimples.

"Grace always has her Geography well, but she makes mistakes in *long-division*, and so gets wrong answers in Arithmetic. She spells *whom* '*whoom*,' and *which* '*wich*,' and is pretty apt to write several words wrong, in the spelling-class. She reads beautifully; her voice is like the chirping of birds. She jumps round and plays like a little kitten, and her cheeks are as soft as their fur.

"We all like to play with Grace. for she never gets angry; she never pouts. When she brings flowers to school, she always gives us some, and the other day she gave a great bunch of pansies to Eva Lewis, because she is a new scholar, and lame. Grace is very generous."

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ABSTRACT OF THE REPORT OF THE QUINCY SCHOOLS.

BY FRANCIS W. PARKER, SUPT.

Normal teaching and good treatment have nearly, if not quite, settled the question of attendance. As a rule, children attend school when they possibly can. There is noticeably a growing love for school and all that pertains to it. Means of stimulating attendance, behavior, and study, outside of real teaching, are becoming less and less necessary. Tardiness has been greatly reduced during the past year, and the truancies are confined to a few trivial cases, most of which are due to changes in teachers. We have had only two truants who seemed incorrigible, and they have been cured, I am happy to say, by kind treatment. There have been few punishments of any kind, and they, like the truancies, are generally caused by changes in teachers. The results seem to prove that the attractive influence of real teaching will render punishment and compulsion in attendance unnecessary. There is, I believe, in this direction a far higher result than this,—to be seen by those who follow the children from step to step, and grade to grade. It is the steady growth in good character of the boys and girls in our public schools. The moral effect of filling children's heads full of good thoughts and their hands full of pleasant, absorbing work, is the formation of good habits of thought and action. I can record a step in advance in this direction during the past year.

The way of teaching language may be thus very briefly explained. The main purpose of all our teaching is to awaken and express thought. The forms of language, articulation, pronunciation, spelling, punctuation, capitalization, etc., are acquired under the impulse of thought. All lessons given are in part language-lessons,—the language part consists in constantly taking care that the forms of expression are correct, and the arrangement of words proper. The main and indispensable part of the lesson is the evolution of thought, without which expression is, of course, unnecessary. The results are very gratifying, although they differ greatly in the various schools. The best are found where the work has been continued without a break or blunder from grade to grade.

The onerous drudgery of learning to spell is now unnecessary, for children learn a new word when a new idea demands one, and not before. The proficiency of the pupils in most of the A and B primary grades, in reading, writing, spelling, capitalization. and punctuation, is far better than I expected when the work began. I am confident a careful examination would show that pupils in the fourth and fifth year of the course are more expert in these branches than the pupils in the eighth year formerly were.

Sufficient time has not elapsed to test fully the plan of teaching laid down in the course in arithmetic; but the results, although not conclusive, are decidedly encouraging. I notice in the fourth and fifth grades an increased power to concentrate the mind upon problems, and an accuracy and rapidity of calculation that is due, I think, to the better method of teaching number.

We teach geography,—first, as the foundation for remembering and understanding history; second, to understand the adaptation of the earth's forms and phenomena to life; third, as the proper beginning of the study of the natural sciences. The structure of the earth's surface is placed first in importance. The vertical forms give the variety and characteristics necessary to memory of facts, determine the shape of the continent, and to a great degree give it its life, and adaptation to the use of man. We study the surface of Quincy, that we may clearly imagine that which lies beyond. The results, therefore, are merely tentative, owing to the imperfect application of the method; yet they are sufficient to show that the facts heretofore so laboriously learned by question and answer come into the mind to stay, when the structure of the earth's surface forms the framework of memory.

We try to teach history, so that pupils may form a great liking for after-reading in this direction, and may acquire a method by which they can take in the great leading facts of history. The course is divided into topics, each topic covering some great stirring event, or some central or turning-point in history. Around these points are grouped all facts that bear upon them; thus making great, vivid sketches and pictures of events and men. Pupils obtain facts from all quarters, pour them into the common treasury, then they are discussed and placed in order, under the direction of the teacher. Each pupil then carefully writes all he knows of the subject, the composition is corrected, and then re-written. For examination, the subjects are written upon slips; one slip is drawn by each pupil, and two or three pages written upon the topic drawn.

The teachers have entered upon the preparation to teach drawing with commendable energy; as yet very little in the way of results can be shown, except, perhaps, a good beginning. I have no doubt that, if this work is carefully and persistently carried on, the results will prove that there is no more practical or useful branch, except reading and writing, taught in the primary and grammar schools.

I have endeavored to sketch in this brief, and to me unsatisfactory, way some of the results already attained, and those which seem to be in store for us. I am painfully aware how very far from a perfect system we still are, and how much there yet remains to be done. The continuous, steady work, so indispensable in obtaining good results, has been often sadly interrupted by the loss of good teachers. No matter how competent the successors may be, they cannot take up another's work without the loss of much valuable time. Several schools have suffered severely by the loss of excellent teachers during the past year. * * * The vastly greater inducements which more wealthy places can offer must always tend to cripple our schools in this manner. In those schools where the teaching has not been broken by resignations, the very best results are found. Most of the punishments, truancies, and complaints are the result of changes in teachers.

Money cannot measure the difference between good and poor teachers. No amount of supervision, no methods, however excellent, can remedy in any degree the defects of an incompetent teacher. The teacher is the school.

Much of the money so cheerfully given has been spent to change dingy school-rooms into comfortable places for the children, to make wretched outhouses decent, and to provide means for teaching, so that the teacher's time may be used to the best advantage. The surroundings of children in their school-life exercise an immense influence for good or evil upon their education. One thing more is a great, an imperative necessity, namely, pure air in the school-rooms. No one can tell how much sickness and death are occasioned by the bad air breathed in class-rooms from which a constant stream of pure air is excluded.

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— What in life is more beautiful than happy human faces?

LESSONS IN ARITHMETIC FOR YOUNG CHILDREN.

BY HORACE GRANT.

Edited by Willard Small, Boston.

I.

Note.—To teach this series of lessons the following materials should be secured: A box, containing a few counters, pebbles, small shells, nuts, and beans, should be provided before the exercises are commenced. Some half-inch wooden cubes would make a desirable addition: they might be had of any carpenter or joiner. A pound, half-pound, quarter-pound, and ounce weight; a yard and foot-measure, either of wood or tape; and a few dimes, half-dimes, and cents, should also be provided.

The ball-frame or bead-table, now used in many primary schools, offers an agreeable variety, and may be had at most toy-shops. It is composed of a small wooden frame, having ten or twelve wire bars in one direction, on each of which are strung ten or a dozen movable balls. A small pair of scales, with weights, would be found a valuable addition, especially for domestic instruction. They might be made by any one with a stick, two bits of tin, pasteboard or thin wood, and some string.

In small country schools, where expense must be avoided, a few corks sliced up, or a stick sawed into thin round bits, would serve for counters; a bit of string would supply the place of a yard-measure, the subdivisions being indicated by knots; and a bead-frame might easily be made with four sticks tied firmly together, having bars of string, and bits of cork or wood for balls.

Operations with Objects to 4; *Operations with Names of Objects to* 3.

Let the teacher take up a counter, or any small object, saying to the child, "This is one counter" (or whatever the object may be). Let the child then be told to put one counter on the table. The teacher should then speak to the pupil as follows:

Show me one finger; show me one chair.

How many heads have you? How many noses have you?

I have placed two counters on the table; now I have taken them off. Try if you can put two counters on the table. Put away the two counters, and put out two pebbles.

Take up one pebble; how many are left? Take up the other pebble; how many are left?

Put out two shells; say "one" for every shell that you have put out.

Clap your hands once.

Show me two fingers. Show me two thumbs.

Take two steps on the floor. Go backward one step.

How many mouths have you? How many hands have you?

You have one head; what else have you one of?

Tell me all the things you have two of.

Here is one counter and one counter; what are one counter and one counter called?

Hold up one hand, and also the other hand; how many are up? Put down one; how many are up now? Put down the other; how many are up? how many are down?

Clap your hands twice, or two times. ("Twice" and "two times" should be used alternately, and in such a manner as that the child shall perceive they mean the same thing.)

Look at what I am doing. I have put out three counters; now I have put them back.

Put out two counters (or cubes, etc.), now put out another; how many have you put out?

Say "one" for each counter you have put out; how many times have you said "one"?

Hold out three fingers. Point to three persons. Show me three legs of a chair.

Strike the table once and once; how many times have you struck it?

Shut your hand; open one finger; open another finger; how many are open? Open another finger; how many are open now?

Lay down one counter and one bean; how many things have you laid down?

Lift up your foot three times.

How many cups, at tea-time, must be put out for you and me?

Take three steps forward, and two steps backward.

How many joints has your thumb? How many joints has your forefinger? How many joints has your forefinger more than your thumb?

I have put one cent on the table; put as many more beside it as shall make three altogether.

Nod your head twice and once; how many times have you nodded it?

Make a mark on the slate for every window there is in this room.

Make a mark on the slate for each door in the room.

Put out a pebble for every book that I lay on the table. (Let the teacher lay three.)

Clap your hands once, and once, and once; how many times have you clapped them?

Tap the chair once and twice; how many times have you tapped it?

Put three counters on the table; now put another; three counters and one counter are called four counters.

Put three pebbles (or nuts, etc.,) and one pebble on the table; how many have you placed there?

Put out two pebbles; now two more; how many have you put out altogether? Say "one" for every pebble you have put out.

teacher must not hastily decide that such are hopeless cases. Numerous instances can be cited where such children have afterward done very good work in music.

This condition of things in the average school points not only to methods specially adapted, but also to the character of exercises to be employed. Many of the exercises in books and on blackboards ignore entirely this factor in the problem. It is not every hap-hazard combination of sounds that can be of service to the young learner.

The first exhibition of the musical faculty in cases where it has been hitherto latent, is in producing with the voice *one sound* like another sound which has been heard. After that comes difference of pitch and the apprehension of pleasing relations between sounds.

The most obvious, and by far the most useful, relationship of sounds is that contained in the "tonic chord," **1 3 5**. This is the main anchor of hope for any independent singing in young pupils. And here it is necessary for us to consider how children think sounds. When a *musician* hears the musical scale, the three fundamental harmonies come flashing across his mind; he may not be conscious of it, but such is doubtless the fact. A similar thing is true in the airs that we sing: every melody has its *supposed harmony*. And every singer who has his senses exercised, feels, even while singing an unaccompanied melody, that underlying principle of unity and agreement which constitutes its supposed harmony.

But this is not the case, neither can it be, with the child, especially him of feeble musical susceptibility. The best that can be done for him at the outset, is to make him acquainted, practically, with that grand center of all harmonic realities, the tonic chord. When this is done, he is in possession of something, by mental reference to whioh he will be able to sing every degree in the musical scale.

The first exercises must therefore be so contrived that they may be sung by such mental reference. After this work is well done, it will be time to undertake "three-story exercises"; by which we mean such as can only be intelligently sung by keeping in mind all three of the fundamental harmonies. It is not so easy to write well-adapted exercises as is sometimes supposed; many a man can compose symphonies better than he can do this. It is evident that the construction of exercises, in accordance with some ingenious scheme to insure facility in teaching notation, is altogether of secondary importance. Back of all written forms the lies the great work of proper development of the child's facultiesre.

In the last number we introduced the tonic chord in its simplest form, and showed how **4** and **6** are to be taught in connection with it. These exercises must be continued until the power of imitation and of recognition is well developed.

The next step will be to extend the chord by adding the octave of the key-note. This will be designated by a dot placed over the figure ($\dot{1}$). Taking the pitch low enough, so that the tones will all lie within easy reach of ten voices, take the following in imitation:

1 3 5 $\dot{1}$ 1 5 3 $\dot{1}$
$\dot{1}$ 5 3 1 $\dot{1}$ 3 5 1

It is not best to set these figures at once in all possible combinations; we are studying sounds, not permutation. But after those already given can be sung by imitation and recognition readily, the following simple forms may be taken in the same manner:

3 5 $\dot{1}$ 5   5 $\dot{1}$ 5 3 $\dot{1}$ 3 5 $\dot{1}$
5 $\dot{1}$ 5 3   5 3 $\dot{1}$ 5 $\dot{1}$ 5 3 5

The only remaining sound in the scale, **7**, is taught in connection with $\dot{1}$, which is its guide:

1 3 5 $\dot{1}$ 5 $\dot{1}$ 7 $\dot{1}$
$\dot{1}$ 7 $\dot{1}$ 5 7 $\dot{1}$

Having in mind the tonic chord as the basis of all our melodic operations at present, we remember that **1** or **3** guide to **2**; **3** guides to **4**; **5** guides to **6**, and $\dot{1}$ guides to **7**:

1 2 1   5 6 5
3 4 3 $\dot{1}$ 7 $\dot{1}$

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BOTANY: ONE PHASE OF TEACHING IT.

Suited to Needs of Primary Schools where Pupils can gather Specimens.

BY LU. B. HENDEE.

II.

Use technical terms when giving lessons on the leaf and principal parts of the flower. To one that has never taught the botanical terms, the progress the little ones will make is surprising.

Teach them that the edge of the leaf is the margin; that all leaves with a smooth edge have an entire margin; that all leaves with teeth similar to those of a saw, and pointing toward the apex, have serrate margin; those with teeth pointing straight out, dentate margin, etc. If, when describing a leaf, they are required to use these terms, they will readily understand them; *e. g.*, a pupil rises with an oak-leaf in hand, and says: "This is an oak-leaf; it has two parts,—blade, and petiole; it is net-veined-feather-veined; the margin is lobed; the apex is acute; the base is acute." Another rises with a different leaf in hand, and describes it in a similar manner,—"This is a sumac-leaf; it has one part, a blade; is net-veined-feather-veined; the margin is serrate; the apex, acuminate; the base is acute; its shape is linear."

It is expected that they will undergo some drilling before they can thus describe a leaf. The teacher should be supplied with a few varieties each time; hold them up before the class and question about them, as to their shape, venation, etc.,—"What is meant by venation?" "What are veins?" "When the veins all run in one direction, what kind of venation has a leaf?" "When there are several large veins starting out from the petiole, what do we say about the leaf?" "What kind of a margin has this leaf?" "What is the margin?" "The edge of the leaf." "Why do you say this leaf has crenate margin?" "Because the teeth are rounded."

And it is well to test their observation, *and to lead them to be observing*, —which is one of the *principle* uses of this study,—by questioning them concerning leaves that are not in the school-room.

Teacher.—What kind of venation has the plantain-leaf? margin? shape? The verbena-leaf has what kind of a margin? What shape is a cabbage-leaf? an apple-tree leaf? Tell about the venation of a peach-leaf; cottonwood; maple; grass-leaf; corn-blade. Each of the little girls in this row try and think of a leaf that has a lobed margin. These little girls think of some leaves with crenate margin, and those little boys think of some leaves that are not veined. These boys think of some leaves with parallel veins.

Sometimes the teacher may place braces on the board in this manner, and fill out as pupils name the leaves, then let them copy:

Leaves having
Lobed Margins. {

Leaves having
Crenate Margins. {

Net-veined
Leaves. {

Parallel-veined
Leaves. {

Sample drill on drawings on the blackboard:

Teacher.—You may repeat, three times, the name of each margin as

I point to it. "Serrate, serrate, serrate; crenate, crenate, crenate; repand, repand, repand; dentate, dentate, dentate; *serrate-dentate.*" The name of each base three times. The kind of venation these leaves have, two times, as I point to them.

— For teachers of young children, the following true and earnest words of the editor of the *Eclectic Teacher*, in the February number, are worthy of being adopted as the guide of their practice:

"Kind words and tones, possessed by the teacher, would banish from the class-room all manifestation of impatience, anger, and obstinacy of the pupils, require no necessity for the hardening habit of scolding, and rise above the use of petty and degrading methods of punishment which rouse the worst passions, while failing to secure obedience or to subdue the will. There would certainly be an end of that unworthy habit of applying opprobious epithets to dull and disorderly pupils, who, if they dared, would resent the insult with a blow.

"Teachers do not sufficiently estimate the power of kindness in their daily discharge of duty. In any walk of life that person whose kind words 'have darted hope into the soul,' and whose pure mind, 'like heaven, is pleased in doing good,' who, when the sorrowing 'poor need help, denies them nothing but his name,' is a stranger to conflict, and rises above the 'ills that flesh is heir to';—beneath the cares of earth he does not bow, but ever wanders on with heavenward brow."

— Oh, it is too fine a knowledge
For our mortal sight,
All the restless children
How to lead aright!
He who prayeth while he worketh,
He alone can tell
How to walk before them ever
Worthily and well.

—Barnes's Ed. Monthly.

— The mind of the pupil is to the teacher what clay is to the potter, a plastic body that may be so fashioned as to become an object of admiration or insignificance.

— Don't give your pupils long lessons on morality. Short sermons are the best.

— You will gain nothing by endeavoring to establish the very doubtful fact that you are perfect.

OUR NOTE-BOOK.

HOW WE LEARN.

Great truths are deeply bought. The common truth,
  Such as men give and take from day to day,
Comes in the common walk of easy life,
  Blown by the careless wind across our way.

Bought in the market at the current price,
  Bred of the smile, the jest, perchance the bowl;
It tells no tale of daring or of worth,
  Nor pierces e'en the surface of a soul.

Great truths are greatly won. Not found by chance,
  Nor wafted on the breath of summer dream;
But grasped in the great struggle of the soul,
  Hard buffeting with adverse wind and stream.

Not in the general mart 'mid corn and wine;
  Not in the merchandize of gold and gems;
Not in the world's gay hall of midnight mirth;
  Not 'mid the blaze of regal diadems.

But in the day of conflict, fear, and grief,
  When the strong hand of God put forth, in might,
Plows up the subsoil of the stagnant heart,
  And brings the imprisoned truth-seed to the light.

Wrung from the troubled spirit in hard hours
  Of weakness, solitude, perchance of pain,
Truth springs, like harvest from the well-plowed field,
  And the soul feels it has not wept in vain.

All of our readers will mourn and sympathize with us in the loss of Mrs. MARY PORTER COLBURN, one of our most valued regular contributors to THE TEACHER, and the first and only one of the goodly band that has died since the magazine was started.

Mrs. Colburn died in South Boston, Feb. 2, 1880, at the age of 52 years and 7 months. She was born in Duxbury, Mass., where she passed her early school and social life. By instinct a teacher, she entered upon the work at the age of 18, taking a position in a primary school kept in Harris Place Church, South Boston, where she remained for two years, until her marriage with Mr. Colburn, when she retired from school-work until after the death of her husband in 1858. Again resuming, she taught with marked success in Pepperill, Mass., and about 1860 returned to South Boston, to a position in the Hawes primary school, where she has done noble service for nearly twenty years.

During this long period of school-work she has instructed more than forty classes of little children; in number, perhaps, exceeding twenty-five hundred different pupils. Her qualities of body, mind, and heart made her a natural teacher of a primary school. Her personal presence was winning, commanding, prepossessing. Her nature was joyful sunshine. The exuberance of a heart overflowing with benevolence was lavished upon her children, who were more to her than pupils. She was in the truest sense their loving friend, their guardian, and almost a mother to their social, intellectual, and spiritual needs. The government of her school was unconscious to her and to her scholars. " It governs itself," she said. Her full soul was overflowing with good nature, wit, and good teaching. Every event was a lesson, and every occasion had its teaching. Her vivacity was a constant element, and the confidence inspired within the hearts even of rough, rude, ragged children was a wonder to all. " Wasn't she the lovely teacher!" said one of her boys. " She was the nice teacher!" was the eloquent eulogy of another.

Blanks, percentages of scholarship, were of little service to Mrs. Colburn as helps in instruction. She knew a higher law, and wrought under it,—the law of loving obedience to duty. The severest punishment a bad child could receive from her was the withdrawal of her favor. A pupil was one day required to cut a beautiful rose from a choice rose-tree as a reproof for an offence. Pictures, floral decorations, plants and flowers, and, best of all, the full sunlight, were constant attractions of her school-room. " Never shut out sunshine," was one of her mottoes; and the school, with its bright, warm influences, was always letting sunshine into young hearts. Will the boys and girls ever forget the merry-makings of Christmas and New Year's? the sawdust puddings full of presents, and other devices of her fertile and active hands?

Her pupils will never forget the opening hour of the school. Those Bible stories, moral lessons, and the simple prayer will live a long while in the memories of a multitude of children, who would never have heard such truths elsewhere. She was a model Christian teacher, who knew no sect, no system, in the teaching of our Saviour, and who unfolded the Bible with a disciple's loving regard. For this she has a disciple's reward.

Added to her school labors, Mrs. Colburn wrote much for the public prints. The JOURNAL OF EDUCATION, the GOOD TIMES, *The Commonwealth*, the *Educational Weekly*, and other papers, often published her contributions. These articles were practical, vivacious, and were the outgrowth of a valuable experience. Our readers will all remember her last touching article in the December number of THE TEACHER, entitled " A Hint, and What May Come of It," in which she showed her deep interest in, and sympathy for, the uninteresting and unfortunate of her pupils. That thrillingly-told experience of hers teaches a lesson for all who have the care of the young children committed to them.

She was a natural worker, with hand, tongue, and pen; and among her last words were, " I want rest." Her love of confidence and companionship led her to say, near the last, " I want some one to lead me over." Her last thoughts were unselfishly turned to others in the bestowal of gifts and words of love; and so, gradually and quietly "the silver cord was loosed, the golden bowl broken."

Thus closed on earth a useful, noble, grand, Christian life, to open into the truer life of heaven. She rests from her labors, and her works do follow her.

The lively interest recently awakened in regard to the reading to be furnished young children, is one of the most encouraging signs of progress in the educational work of to-day. The influence of good reading upon the minds and hearts of the young can hardly be over-estimated, and it becomes an important part of the teacher's duty and privilege to aid parents and guardians in making a proper selection of books for their pupils. It is true they cannot control this matter, but they can advise and suggest, even to the extent of furnishing a list of suitable books for home-reading. Most parents would not only be thankful for such aids in this regard, but would have their interest much increased in the work of the teacher for the good of their children by such action. One of the puzzling questions to decide is, What books shall be recommended for young children? Many of the so-called popular juveniles are positively injurious to the healthy development of the moral nature, and wretched in literary taste and style. We would not rule out good story-books, or even fairy tales, but should see that, while they are fresh and lively, they are also calculated to serve some good purpose. Such books young children need and will eagerly read for recreation and instruction. They should be varied in style and subject. We do not object to fairy stories of a proper character, pure in tone and free from exaggerated and slang expressions. They are useful in stimulating the imagination, and in awakening the perceptionof the beautiful in thought and feeling.

An able writer in the JOURNAL OF EDUCATION says: "The natural way to interest a child in reading is to give it a book, suitable to its years and mental condition, and leave it to its own way of appropriating its contents. Every child, now-a-days, even the poorest in the public schools, should be encouraged to found a library. The corner-stone of the child's library should be his first text-book in school, or the first book given him before school years. Encourage your pupils to gather up every book that belongs to him, not omitting the least picture-book, or even pictured alphabet, game, or Christmas-card. Save everything. Keep every text-book. File every child's paper or magazine. In a little time the family and friends will find out what John or Julia is about, and presents of good books will come in apace. The boy who sees a growing book-shelf every morning, when he gets out of bed, will have a constant reminder to save his pennies to buy some favorite book, rather than spoil his stomach with candy. Almost every child is able to buy a few good books every year. It is surprising how soon such a library assumes respectable dimensions, and amazing how many beautiful books and valuable magazines are destroyed by children now-a-days, for want of some definite plan of keeping them together. And anybody who knows child-nature can understand how much more thoroughly the books of that home-library will be read than the volumes borrowed from any source. And what a precious possession is such a library, however small, to every youth! Every passing year is chronicled with some new and valuable addition to the growing bookcase."

A "Warm Lover of Children" has recommended the following list of books for a library for children from 3 to 18 years of age:

Mother Goose.
Mrs. Follen's Songs for Little Ones.
Babyland. In bound volumes.
The Nursery. In bound volumes.
The Dayspring; J. Kneeland. In bound volumes.
The Child's Book of Religion; Frothingham.
Child's Book of Nature; W. Hooker.
The Rollo Books; Abbott.
Sandford and Merton.
Common Objects of the Country; Wood.
Natural History; Rev. J. G. Wood.
Zoölogy; Gould.
Ocean Wonders; Damon.
Day Unto Day.
Young Folk's Cyclopædia.
Academic Dictionary; Worcester.
Bruton's Dictionary of Hard Words.
How to Do It; E. E. Hale.
Ten Times One; E. E. Hale.
Mrs. Miriam's Scholars; E. E. Hale.
A Summer in Leslie Goldthwait's Life.
Boys of Chequasset; Mrs. Whitney.
Little Women; Miss Alcott.
Little Men; Miss Alcott.
What Our Girls Ought to Know; M. J. Studley.
A Talk with My Pupils; Mrs. Sedgwick.
Woods and Byways of New England; Flagg.
Longfellow's Poems.
Bryant's Poems.
Whittier's Poems.
Songs of the Three Centuries.
Rand's Parlor Gardening.
Mendelssohn's Letters.
Life of Brig.-Gen. Bartlett; Palfrey.
Guide to the Stars for Every Night.
Titcomb's Letters to Young People.
The Life of Washington.
Autobiography of Benjamin Franklin.
Ferdinand and Isabella; Prescott.
Conquest of Mexico; Prescott.
Conquest of Peru; Prescott.
Economy Illustrated; Ch. Beecher.

This is an excellent nucleus for a library for children and youth, but will not some of our readers send us lists of books better suited to children from 3 to 10 years of age? Teachers and parents, set your children to this good work of founding children's libraries, and keep them at it till they need no pushing from you. And it may turn out that a few shelves of good books will educate your children more than all the schools and universities.

As the season approaches when, in many sections of the country, the Winter schools are to be examined by committees and teachers, we think it wise to call to mind the important principles that should be observed, both by teachers and examiners, in the preparation of questions for this test of the term or year's work. The principles to be followed are admirably stated by Prof. William H. Payne, of the Michigan University. He says, "Their purpose should be to test the accuracy and extent of the pupil's knowledge; and not to display the wisdom, shrewdness, or sagacity of the examiner." "They should be pertinent; they should relate to those subjects upon which the pupil has been instructed, and of which his knowledge is to be tested." "They should be expressed in terms which the pupil can readily understand." "They should be comprehensive in proportion to the degree of mental culture possessed by the pupil." "Each question in the series should embrace about the same amount of matter."

We have witnessed some painful and almost cruel exhibitions of ignorance and want of common-sense on the part of school committees and teachers in conducting the examinations of young pupils. We recommend that the above rules of Professor Payne be carefully considered by both teachers and school examiners. It might not be amiss for the primary teachers to lend THE TEACHER containing these wise suggestions to their school boards, for them to read and ponder, prior to the date of conducting this exercise.

Primary teachers desiring to make presents of books to their pupils, as testimonials of appreciation of their fidelity in school-work and in recogniton of good conduct, will find "The Enchanted Library," consisting of four admirable books suited to the demands of good reading, happily adapted to such uses. There is not a sentence in these books that is not elevating in tone and pure in style. They are published by the Author's Publishing Company, Bond street, New York. The influence of books upon the young is very great, and teachers should stimulate and encourage only the reading of the best juvenile literature.

A SCHOOL SINGING-BOOK.—"I wish to obtain a singing-book for my school I have a school made up of several classes, primary and grammar together. I cannot make use of a series of music-readers for the reason that, with the time at my disposal to be devoted to singing, it is necessary that the school be treated as a single class. If I take the lowest number of any series, the words, as well as the music, seem too puerile for the middle and upper classes; while, on the other hand, if I take the higher-grade book, it presupposes an acquaintance with principles developed in the preceding. Besides, such a book generally contains exercises and selections for practice, without any indication of the special design of each lesson, or any suggestions as to methods of teaching which will enable me to take up and carry on efficiently a course of instruction in singing. Is there not *some one book*, which can be supplied to the school at a moderate cost, that will give just the help I need in a course adapted to the conditions in which I am, together with a sufficient number of pieces for the ordinary occasions of the school?"

You should by all means see the *Musical Guide*, published by Thompson, Brown & Co., Boston.

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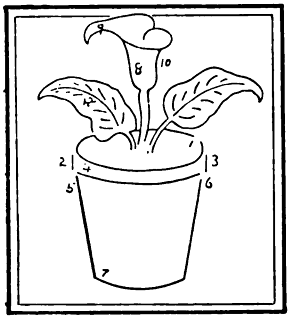

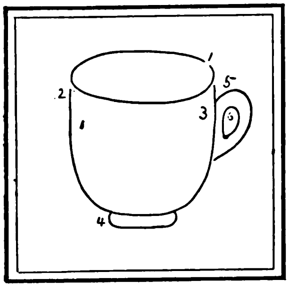

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THE
PRIMARY TEACHER.

VOL. III. APRIL, 1880. NO. 8.

PRIMARY CLASS IN PHYSICS.

BY MRS. LOUISA P. HOPKINS.

I.

Teacher.—"If you wish to move your arm, Holly, how do you do it?"

Holly.—"I make myself."

Maggie.—"You told us in Physiology that the will is carried from the brain to the muscles by the nerves, which contract the muscles so that the arm moves; it goes by a sort of telegraph, so quickly that we don't know any more than that when we want our arms to move they move."

Teacher.—"You have learned to control the force there is in your arm; you didn't know how when you were a little baby, and had to learn by trying. I saw a child as large as you, Holly, that hadn't learned, because his mind was too foolish, and he couldn't manage his arms or legs at all; he lay on a cushion like a little baby, only because he had not the sense to learn to use the force of his own muscles. Can you control any other muscles besides your own, Prescott? If you have a load to draw which is too heavy for you to pull, what can you do?"

Prescott.—"I can get a horse to pull it."

Edith.—"Or an ox."

Dolly.—"Or my dog; he carries a basket or draws my sled."

Teacher.—"Have you ever been to the kindling-yard, or into the saw mill, where you may see a horse treading steadily on a platform without going forward?"

Alice.—"My father took me in there and showed me how the horse moved the platform around and turned a wheel, which moved the saw up and down to cut up the wood."

Teacher.—"Of what advantage is it to make the horse and the wheel do it? Could not a man use the saw and cut the wood with the force of his own muscle?"

Dolly.—"Yes; but the horse is stronger, and can do it a great deal faster with the wheel. I saw a horse going round and round in the street, the other day, and winding a rope about an axle so as to pull a house along."

Carrie.—"I saw, down on the wharf, a horse going forward and back to hoist a box of coal and lower the empty box."

Teacher.—"Did you ever see a dog's muscle used to do work? Dolly uses her dog."

Gertrude.—"When I was in New York with mamma, I used to see the dog-carts go round every morning to get rubbish."

Teacher.—"Once people used to roast meat on a spit before the fire; they had to keep it turning all the time. It was tiresome for a boy or woman, so they trained dogs to be turn-spits."

Maggie.—"How funny! I have seen a bird trained to lift its food into the cage with a string, and a monkey to fire a gun."

Lily.—"In the cold countries the reindeer draws the sledge."

Sylvia.—"In South America the beautiful little llamas carry the loads down the mountains."

Holly.—"In the hot countries they use elephants to carry loads."

Prescott.—"In the desert, camels."

Teacher.—"Can man control all these animals and make them do his work, without trouble?"

Holly.—"No'm; they have to be trained."

Prescott.—"They have hard work to train them, too, and they have to tame them first."

Teacher.—"Do you think man will ever have under his control all animals,—the wild animals,—so that they will do his work?"

Maggie.—"Perhaps so; do you think so?"

Teacher.—"I think it possible in the future, for man is made as the head and king of all the forces of the earth, to control and subdue them. He has to learn to make the most of his own force of muscle by training his body and mind, and then he can add to this power of his own the power of other animals which he tames and trains; because God made man to have dominion over all creatures of the earth, to do his bidding."

Note.—A great part of the children's talk is necessarily omitted from these lessons; only the main thread recorded.

◆

— Good books are to the young mind what the warming sun and the refreshing rain of spring are to the seeds which have lain dormant in the frosts of winter.—*Horace Mann.*

— There are not good things enough in life to indemnify us for the neglect of a single duty.—*Madame Swetchine.*

A MODEL LESSON.

BY MRS. REBECCA D. RICKOFF.

II.

"A" AND "THE."

The words *a* and *the* are necessary to the formation of most of the childish sentences of the language, and a child has great need to learn them in the very beginning of his attempt to learn to read. But the child needs to learn not only to recognize readily their forms, which is a thing easy and simple enough, but, what is much more difficult, to pronounce them properly in *reading*. To the English-speaking child the proper pronunciation of these words in *conversation* "comes by nature"; but, so soon as he attempts to read them, he mispronounces them. This is due to two causes.

One cause is the wide difference between the name and the pronunciation of the word. When the child uses these words in conversation he pronounces them *unconsciously*, and, if his English be at all pure, correctly. But, just so soon as he attempts to read them, he makes a *conscious* effort to pronounce them. Now, it is almost universally the case that the child learns, either by direct or by indirect teaching, that the names of these words are *ā* and *thē;* and when he makes the *conscious* effort to read them, he naturally and logically calls them by their names.

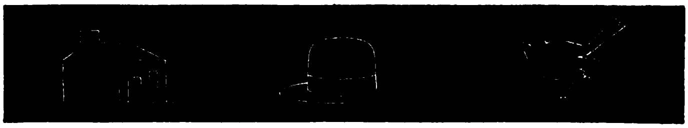
The other cause is the almost universal practice of teaching these words by *contrast*, while associated with the same noun, thus compelling the child, if he has any logical sense, to emphasize them; and to emphasize them is to call them by name. Let us take such examples as are to be found in almost all school-books and upon almost all blackboards, such as the phrases *a cat, the cat.* The child is called upon to read first one phrase and then the other, in order that by contrast he may learn to distinguish between *a* and *the.* The result is, that the *first* time he is likely to read the first phrase correctly, putting the accent upon the noun; but, perceiving the difference in the next phrase, he naturally reads it so as to bring out that difference,—that is, he emphasizes *the;* and any adult reading it would incline to do the same. If the child is very bright, and catches the idea of the contrast at the first glance, he will be likely to read the first phrase wrong as well as the second, and say "*ā* cat." All of this is due to a law of the child's nature, which makes it difficult for him to obey his teacher when she tells him to read those phrases in succession, to keep the accent on the noun, and to give the obscure vowel-sounds in *a̤* and *the.*

It is hence apparent that it behooves the teacher to do two things. One is, to prevent the child, so far as it is in her power to do so, from learning or hearing the *names* of these two words ; and the other is, to be careful that while the child is being taught these two words, he shall be required to read them only when associated with nouns representing ideas widely different. She should avoid also such contrasts as *cat, a cat ; hat, the hat*, as being open to the same objection of forcing the emphasis to fall upon *a* or *the.*

But so far our child can read only the one noun *cat ;* how, then, are we to teach him *a* and *the* before we teach him other nouns ? By a way so natural and so simple, that the wonder is it has not been in universal use for the last twenty years : the placing of these words before pictures of familiar objects, and requiring the child to give expression to the idea represented, and afterward gradually replacing the picture with the printed word. This affords opportunity to make an exercise full of vivacity and spirit, and gives pleasure to the children. It enables the child to form mental pictures of these and similar words more clear-cut and vivid than he can do when they stand associated with other words. It also illustrates to the child, in a way which he cannot understand, the use and purport of these words. This picture-reading is also the very beginning of language-work, the very a-b-c of sentence-making; while it is at the same time the foundation of intelligent reading. From the picture the child catches the idea and spirit of the lesson, and readily transfers these to the words.

The following lesson is given as an illustration of this method of teaching " a " :

The teacher first draws upon the blackboard a few simple outline-pictures, as for example :



No story is needed for this lesson, as a story would be likely to distract the attention and to divide the interest aroused by the pictures.

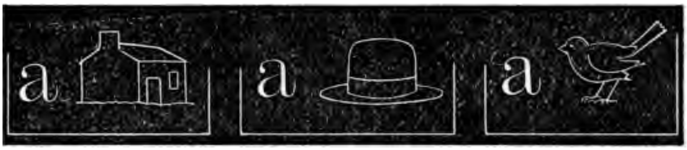
THE CONVERSATION.

Pointing to each picture in turn, the teacher asks the class, " What is this ? " They reply, of course, " It is a house " ; " It is a hat " ; " It is a bird." The teacher needs to make sure, first, that the children perceive that there is a word which they speak before the words *house, hat,* and *bird,* and then that they catch the pronunciation of it *as it is spoken. House* and *hat* are words well suited for first examples, as the aspirate *h* compels the child to make a slight pause between the words *a* and *house*, and *a* and *hat*, and so makes the point clear. Having once become conscious of the fact that there is there a separate word, and perceived its pronunciation, the children are now in possession of new, positive knowledge, which they will readily apply to the other words.

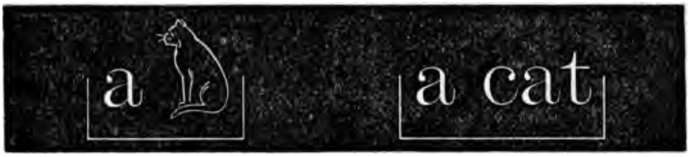
The teacher extends and varies this exercise, now with objects and then again with pictures, until the children approximate at least, an assured and confident *conscious* pronunciation of the word *a* when associated with other words.

A WORD AND A PHRASE.

Feeling sure that the children have now a clear perception of the spoken word, the teacher gives them the printed symbol for it. Before the pictures of the house, hat, and bird she now puts *a*, thus,—



and points out to the children the word *a* as representing the first word which they speak when they say "a house," etc. All this can be done without once calling the word by its name. Finally, the teacher places upon the board the following,—



and leads the children to see how the picture of the cat is replaced by the word *cat*, and practices them in the rapid recognition and correct pronunciation of the phrase | *a cat* |, in the same way that she taught them the word *cat*.

◆

— See that your pupils understand clearly what you require them to do. Most of all, endeavor to understand it yourself.

— Education should not only decide what is to be made of a child, but rather inquire what is a child qualified for.

— Bustle is not industry any more than imprudence is courage.

NATURAL HISTORY IN PRIMARY SCHOOLS.

BY J. M. ARMS.

IX.

The earth-worm, the lobster, and the crab lay side by side before each teacher, at Professor Hyatt's sixth lecture. It seemed, at first, like a meeting of extremes. Could it be there were ties of relationship binding the angle worm, that loves the dark prison of the earth, to the lobster, that revels in the freedom of the sea? To discover such a possible kinship, almost every teacher will overcome her prejudices, so far, at least, as to give the despised worm a respectful consideration.

Looking closely, then, we observe that the worm has a long, cylindrical body; that this body is divided into segments, some of which bear appendages in the form of short, unjointed hairs. The intestine, we also observe, traverses the whole length of the body. Here we have, in brief, the worm-structure; while those interested to pursue the subject farther can do so with alcoholic specimens. "I put the worm before you," said Professor Hyatt, "to give you a general plan of the articulate branch; bear this plan in mind, and we are ready to take up the lobster."

But is there such a thing as a plan in the make-up of a lobster? When first we looked for it, we well remember how soon we were lost in the chaos of joints. As Professor Hyatt's lecture proceeded, how ever, order was revealed, and the beautiful lesson that "unity of plan lies hidden beneath the mask of diversity of structure," was taught by the ungainly lobster. Examining the animal in an orderly fashion, we find its long, cylindrical body is divided into rings, or segments, and that these segments bear appendages, all of which reminds us of the worm. We observe that the abdomen, or that portion of the body which is usually said to be the tail of the lobster, is composed of six similar rings, and a seventh terminal ring, called the telson, to which we shall refer hereafter. Each of the six segments bears a pair of appendages,—the swimmerets,—of which the second, third, fourth, and fifth pairs, counting toward the head, are similar; while the first and sixth pairs, though apparently quite unlike the others, are found, upon careful examination, to be constructed on the same plan, differing only in their details.

The next appendages are the five pairs of legs, and the three pairs of jaw feet, or maxillipedes. So far we have not seen, either in the worm or lobster, a pair of appendages without its corresponding segment. May we take the hint that the eight pairs just mentioned are also borne upon segments? Lifting the broad shield, called the carapace, we find a row of segments which, instead of moving freely upon each other like those of the abdomen, are firmly united. In the beach-flea and the squilla these segments are evident; but in the lobster they are pushed forward and sunk underneath the carapace, which entirely conceals them. We have here an illustration of the concentration of organs toward the head.

The next three pairs of appendages, namely, the two pairs of little jaws, or maxillæ, and the mandibles, or chewing-organs, with the three pairs of maxillipedes before mentioned, are placed snugly about the mouth, and are its ready servants. Following the mandibles are the two pairs of antennæ, or feelers, and the eye-stalks. The last six pairs of appendages are also borne upon segments, which, however, are difficult to trace, as some, if not all of them, are consolidated to form the carapace.

If we compare the different appendages with each other, they seem to have little in common, and yet they are seen, upon careful examination, to be modifications of one common type; so that we may say that both jaws, antennæ, and most probably the eye-stalks, are simply modified legs.

This may seem, to some who did not hear the lecture upon crustaceans, like nothing more than an ingenious explanation of a difficult subject; but, if so, it is because our words are brief and inadequate. "The study of the development of the lobster from the egg, proves," in the words of Professor Huxley, "that the doctrine of unity of plan is not merely a fancy,—that it is not merely one way of looking at the matter,—but that it is the expression of deep-seated natural facts." We know that at one time in the lobster's life all the appendages were alike, and that it was by the modification of the common form that we have the appendages of the adult.

If we imagine the carapace of the lobster broadened and flattened, and the abdomen bent under the portion of the body covered by the shield, we have an animal resembling the crab. The walking-legs and mouth parts of the two crustaceans are similar. Each segment has its appendages, excepting the telson, and in the little New Zealand crab,—Porcellana,—the telson itself bears its own unmistakable pair, which is sufficient proof, in the minds of many, that the telson of the lobster is a segment and not an appendage.

We have said not a word of the lobster's gills and curious pumping apparatus, or of its telescopic eyes and well-developed nervous system. Neither have we spoken of the horse-shoe crab, that frequents our shores; nor of the hermit crab, the little lawless robber. Of the interesting habits of crustaceans we need not speak, for these are familiar to our readers, and are found in story-books and encyclopædias.

Lastly, we have not given many observations which might be made by children, because it is our experience that the little ones are quick to make them, and ready to love the animals if only their teachers love them too.

We have written this number especially for teachers, in the belief that while their teaching may be limited to observational lessons, they cannot themselves be satisfied with the work of childhood. The maturer mind seeks to know the beautiful laws that govern the varied manifestations of life; to discover the simplicity that underlies the vast complexity; and to feel the inspiration that is born of the grand conception of the unity of Nature, prophecied even by so humble an animal as the lobster, and which adds another irresistible charm to the study of Natural History.

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DIRECTIONS FOR TEACHING AND MANAGEMENT

BY JOHN SWETT.

II.

SPECIFIC RULES.

Prepare for your recitations in advance.

Text-books are subordinate to skillful teaching.

Use the blackboard yourself.

Send your pupils to the blackboards.

Keep wide awake yourself.

Keep your pupils on the alert.

Don't talk too much.

Never repeat the pupil's answer.

Seldom repeat a question.

Teach one thing at a time.

Do not expect your pupils to know everything you do.

Don't try to teach all you know at once.

Never tell your pupils they are dull, slow, or stupid.

Be cheerful and animated, but not frivolous.

If everything seems to go wrong, it is probable that you are out of humor yourself.

A pleasant voice is music in the school-room.

Expect to leave much untaught; no teacher ever succeeded in teaching everything.

Do not expect to make good scholars out of all your pupils; to do so is impossible.

AN OBJECT-LESSON.

BY MARY I. PETTINGILL, LEWISTON, ME.

Point.—To develop ideas of, and give terms *soluble* and *insoluble.*

METHOD.

Teacher comes before the class with two glasses of water. "What have I here?" "Two glasses of water." Teacher then shows the children some sugar. "Who can tell me what this is?" "Sugar." Teacher puts the sugar into the water, and the children state what she did. Teacher then shows the children a stone, and the children tell what it is. "Now notice and see what I do." Teacher puts the stone into the other glass of water, children telling what she does.

"Now, children, I want you to notice and see what happens." "The sugar melts." Teacher has children name things they have melted, as wax, rubber, etc. "What did you have with which to melt those things?" "Lamp or fire." "What did the fire do to the wax?" "Heated it." "Then what must we have to melt things?" "Heat." "How about this water being hot?" Children touch the water and find that it is cold. "Then how many think the sugar has melted?" Children will not think so. "What has the sugar done?" "Gone away." "Where has it gone?" "Into the water." "Into how much of the water?" "Into all of it." "How do you know?" "It is sweet." "How do you know it is sweet?" "Have tasted water with sugar in it." If children do not say that the sugar has gone into *all* of the water, tell them to taste the water. Children do so, and say that it tasted sweet. Teacher tells children to drink some more, and see how *that* will taste. Children will say *that* is sweet. "How would it be if you should drink all of it?" "All would be sweet." "What makes it sweet?" "Sugar" "Into how much of the water has the sugar gone, then?" "Into all of it." "How many think you could give me the sugar just as it was before?" Children will not think so. "Why not?" "It has gone into all of the water."

"You have seen the water and the sugar, and what happened when the sugar was put into the water; now what do we say the water has done to the sugar, or the sugar has done in the water?" Children or teacher give term *dissolve.* "What does the sugar do?" "Dissolves." "In what?" "Sugar dissolves in water." "Because sugar dissolves in water, we say it is what?" Teacher gives term *soluble.* Question children on term and meaning of term. Have children name other things that are soluble. "What do we call soda, salt, and all these you have been talking about?" "Things." "What do these things do?" "Dissolve in water." "Those things which dissolve in water are said to be what?" "Soluble." Children give full statement, spell words, and teacher writes on the board.

"What has happened to the stone?" "It has not dissolved in the water." "How many can give it to me just as it was before?" Children raise hands; they try, and the class will see that it is the same. "What can you say about the stone?" "Stone does not dissolve in water." "Because stone does not dissolve in water, we say it is what?" Teacher gives term *insoluble*. Children name things that are insoluble, and tell why. "Those things that will not dissolve in water are said to be what?" "Insoluble." Children spell words, and teacher writes statement on the board.

Teacher drills children on statements, and has them name things that are soluble and those that are insoluble Teacher names things; children tell whether they are soluble or insoluble. Children are told to bring the next day examples of each, which should be tested in the class

ELEMENTARY MUSIC FOR PRIMARIANS.

BY W. S. TILDEN.

VIII.

By the use of the exercises described in preceding numbers, the pupil has come to have some idea of what sounds he is hearing, and can perhaps give the syllabic representative of them. It will be the easiest thing in the world to puzzle him, of course, but that is not our object. It is always easier to show what a pupil does not know, than what he *does* know, in any branch of study; for the reason that *there is so much more of it.*

The next step in an onward movement is to secure from the pupil the singing of certain sounds, indicated to him by their written symbols, without the pattern given by the teacher's voice. In commencing this work, some of the simple groups already used may be taken in review and left upon the blackboard. Now let the pupil, in obedience to the indications of the pointer, sing either group which may be selected by the teacher. The pupil must now consider carefully the syllables to be employed, and try to form the idea of the corresponding sounds. The teacher will need to discriminate rapidly and accurately, and use skill in the management of the exercise. Some over-confident pupil will occasionally be found who rushes headlong at the sounds, and by his erroneous work will prevent the members of the class from forming a proper conception of the group. The skillful teacher interposes suitable restraint here, and endeavors to make all the pupils *think* what they are about to do.

When it is discovered that the syllables do really suggest the sounds to be sung, we are ready to proceed to "singing at dictation." For this purpose the numeric symbols of the syllables are set in the following order upon a chart or blackboard :

	1̇	
		7
6		
	5	
4		
	3	
		2
	1	

It will be perceived that the central column contains the tonic-chord, and those sounds which are to be sung by mental reference to it are in the outer columns. The pointer in the teacher's hand will be principally concerned with the central column, making frequent excursions to those on either hand for a single sound, and instantly returning.

In this exercise it will be best to employ the very groups previously used, and the work will be no more difficult than in the preceding, with this exception : the pupil cannot see the entire group which he is about to sing, as before. That is in the mind of the teacher, and it will be revealed to him, sound by sound, at the moment he is to sing. It will of course require very close attention and a more rapid formation of the pitch-relationship ideas.

The teacher who has followed the exercises previously, will doubtless improvise exercises for the pointer. They should be short at first, consisting of groups of three or four sounds each. There are three principal ways in which they may be made up :

1. *Scale-wise;* in which we may proceed in regular order, ascending or descending, through a portion of the scale.

2. *Chord-wise;* in which the tonic-chord may be employed in any and every order.

3. *Guide-wise;* in which the sounds represented in the right and left-hand columns are taken either preceding or following their guide-tones.

For the convenience of teachers who may desire them, a few examples under each head are here given. These, it will be understood, are not to be seen by the pupils, but only indicate the order of pointing :

SCALE-WISE.

1 2 3	1 2 3 2 1	i 2 3 4 3
3 4 5	3 2 1 2 3	3 4 3 2 1
5 6 7 i	3 4 5 4 3	3 4 5 6 5
i 7 6 5	5 4 3 4 5	5 6 5 4 3
5 4 3	5 6 7 i 7 6 5	3 4 5 6 7 i
3 2 1	i 7 6 5 6 7 i	i 7 6 5 4 3

CHORD-WISE.

1 3 5	3 5 3	1 3 5 i	3 1 5 3	3 1 i
5 3 1	5 3 5	i 5 3 1	3 5 1 3	3 i 1
1 3 1	3 5 i	1 5 3 i	5 i 5 3	5 1 i
3 1 3	i 5 3	i 3 5 1	5 3 i 5	5 i 1

GUIDE WISE.

3 4 3	5 6 5	i 7 i	1 5 6 5	5 i 7
1 4 3	3 6 5	5 7 i	1 3 6 5	3 5 7 i
5 4 3	1 6 5	3 7 i	5 1 6 5	1 5 7 i
i 4 3	i 6 5	1 7 i	3 1 6 5	1 3 7 i

It will be observed that the sounds represented in the outside columns are not taken consecutively; that is reserved for another stage of progress, when the dominant and sub-dominant chords are learned. Meanwhile adhere to the mode of arranging the columns given above.

NOTE.—In the last paper, page 213, line 4, instead of "ten voices," read "*the* voices."

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FIRST STEPS IN WRITTEN LANGUAGE.

BY F. B. GREENE, A. M.

VI.

The importance of a conversational exercise immediately preceding the written, and the necessity of continual practice and repetition were noted in the article of last month. A few words as to the best plan of securing this practice may not be out of place. It is unquestionably true that the child will not recognize the *signs* for the ideas which he may be eager enough to express, nor recall them with sufficient clearness to reproduce them, unless they are constantly before him. As the tongue was without control till the ear comprehended the sounds which composed the child's first utterances, so will the hand fail to make intelligent forms till they are fully appreciated by the eye.

There is no better way of training the eye to these heretofore unknown characters than the free and unceasing use of the blackboard. The teacher should write the words and idioms on the blackboard, and the class should write them after her on the slate. At the beginning this exercise will consist largely of copying; not mere blind copying of letters and words, but a reproduction of forms which express ideas. If the teacher notices a tendency among the pupils to pay more attention to the superficial form than to the thought, she may easily correct it by continually varying the words and combinations. Keep up the interest, and the children will soon be ready and eager to write whatever they see on the blackboard. Nothing will be as successful as practical work in which the children bear their full share of the burden.

Pictures will add greatly to the interest and practicability of these exercises. Large pictures which the whole class can see, the cuts in their Primers, or such sketches as the teacher may draw upon the blackboard will stimulate the mental energies of the children.

The teacher should always endeavor to impart some principle of language in the exercises which she presents to the class. This should not be brought into undue prominence, and should be rather drawn out by conversation than impressed as a thing which must be remembered. The teacher, we will suppose, writes as follows:

Here is a frog.

Is the dog here?

No; the dog is not here.

The children should read and write this as it stands. Supposing them to be familiar with these sentences, the teacher has now plenty of material for securing valuable results. She has on the board an idiom, whose province it is to denote the location of an object, and especially the nearness of that object. "*Here is the frog,*" means to the child that the frog is near. So they may write "Here is the dog"; "the cat"; "the rat," etc. The special significance of this idiom will be more clearly shown by the use of other idioms closely associated with it. As *here* indicates proximity, so *there* shows that the object is at a distance, and *where* inquires for the location of the object. By inverting the idiomatic sign of the first sentence, the interrogative form is obtained, and the question-mark is an unfailing sign of its interrogative character. From the vocabulary which the class possesses many questions may be constructed, and answers may be given both affirmative and negative. Much that is of interest and value may be taught by this use of the declarative and interrogative forms. The teacher writes:

What is this? Is it a fly?

Oh! no, it is not a fly.

This is a bat.

In the last sentence *this* especially identifies the object as being near. In fact the words *this*, *that*, and *what* stand in the same relation to one another, as regards location, as *here*, *there*, and *where*. *Who*, in asking a question, relates to persons, while *what* pertains only to things. Notice that the interrogative words *who* or *what* are represented by *it* in the answers to such questions as occur in the last exercise.

Such principles as these the teacher should present to the class. They are not to be stated to the pupil, of course. He is to acquire the ability to use rather than to formulate them. He now needs to know no other reason for writing as he does, except that it is the right way.

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PRACTICAL LESSONS IN THE KINDERGARTEN.

BY MRS. MARIA KRAUS-BOELTE.

XIV.

THE FIFTH GIFT.

When to the child in the Kindergarten these blocks are given, it will at first hardly know what to do with so much material; and in most cases, like people in their infancy, they will build holes or primitive houses to live in, or walls to protect themselves, or their imagined household animals, or gardens, etc. We thus recognize the natural instinct *to utilize*, like the uncivilized, the manifold productions of Nature. The child of the day enjoys the advantages of civilization, and its natural tendencies are guided In this latter fact rests Froebel's system also, for, after having closely watched human nature, he systematized the different Gifts and Occupations.

When the child has become familiar with the qualities of the preceding gifts, the idea of *the whole of the Fifth Gift* has first to be impressed on its mind. (The Fifth Gift consists of a cube divided twice in each direction into twenty-seven equal cubes, three of which are sub-divided diagonally into halves, and three others likewise into quarters.) *Then* only the parts are taken into consideration. The child having become acquainted, in the previous gifts, already with halves, quarters, and eighths, will, with *this* gift, begin to acquaint itself with the division of the whole cube into thirds, ninths, and twenty-sevenths; and many geometrical problems can, by the parts of this gift, be demonstrated. The four species of arithmetic can be proved by placing the different parts so that the child receives a correct idea of the quantity it has to deal with: to add, to subtract, to multiply, or to divide,—reduce.

To begin with, *twelve* cubes may be taken and counted one by one, forward and backward. These twelve cubes may next be counted *two* at a time, and the child will find that there are *six twos* in the twelve. Of course the cubes need not always be called "cubes." The interest is more awakened and held if the child's imagination is called into action by calling the cubes "houses," "tables," "chairs," "pieces of candy," "fruit," etc., and they will enjoy this ever so much.

Next the twelve cubes may be counted by *threes*, *fours*, or *fives*, etc., until the children perfectly understand how to add. Of course, numbers can be added alternately, and many variations may be made; this has to be left to the judiciousness of the teacher.

For another lesson let the twelve cubes be called, for instance, "apples." These may be divided equally between twelve, or six, or four, or three, or two children; or they may be divided unevenly, and thus the numbers become again more fixed in the child's mind, and are not easily forgotten.

Again, four cubes may be joined into a square and called, for instance, "a cake," and this may be separated (divided) into halves and quarters. Or nine cubes may be joined into a square, and then be divided into *thirds* or *ninths*. With twelve cubes the child may be taught that twelve pieces of a kind make "a dozen"; that *half* of twelve make only six, which will be called "half a dozen." By dividing each six cubes or half-dozens again, four quarters are gained; re-joining two quarters of the dozen, one half-dozen is regained; and re-joining the two half-dozens, the twelve pieces, or whole dozen is again full.

The Multiplication Table may be taught practically by placing two cubes joined together on the table, saying, "Once two are two"; by adding two more cubes, "Two twos are four"; by adding two more cubes, "Three twos are six"; by adding two more cubes, "Four twos are eight," etc. Also, the whole cube may be divided front and back right and left, or up and down, into three equal parts; or into nine equal parts; or into twenty-seven equal parts. It is also a matter of course that, when the cube is divided into twenty-sevenths, ninths, and thirds, the twenty-sevenths are always to be turned into ninths, the ninths into thirds, and the thirds into one whole cube again.

Also the following exercise can be made: The whole cube of the Fifth Gift is equal to 27 cubes; one half-cube is equal to 13½ cubes; one third-cube is equal to 9 cubes; one quarter-cube is equal to 6¾ cubes; one sixth-cube is equal to 4½ cubes; one twelfth-cube is equal to 2¼ cubes.

HISTORY IN PRIMARY SCHOOLS.

BY JOHN J. ANDERSON, PH. D.

III.

HOW IT WAS PROVED THAT THE LANDS DISCOVERED BY COLUMBUS WERE NO PART OF INDIA.

Note.—A large outline-map of the world should be hung up before the class, and the location of every place mentioned should be pointed out as often as the place occurs in the story. In no other way can history be taught in our primary schools, and the sooner the teacher of history, no matter what the grade of the class he is instructing, realizes that his efforts will not be marked by success unless the information he imparts is connected with its accompanying geography, the sooner will he be fully qualified for the work in which he is engaged. Events, to be remembered, must be associated with place. To study or teach history in any other way is to waste time.

Teacher. — Columbus, as I have told you, discovered Cuba, and many of the other islands between North and South America. He also discovered South America itself, and sailed many miles as near as he could to that part of it that is washed by the Caribbean Sea; but, strange to tell, he did not know what any of these lands were. You will remember that Columbus never expected to find a new continent. He had no such idea, for he did not know there was any continent except the one on which he lived, nor did he have the least suspicion that there was a second continent. His idea was that by sailing from Europe across the Atlantic Ocean he would get to India quicker and with less trouble than by any other way then known. When the people of Europe spoke of India in those days, they had no very clear idea of the size of the country they were talking about, for they had but very little knowledge of it. They did know, however, that in a general way India meant a vast country of Asia, including not only the southeast part of Asia, but all of the hundreds of islands in the seas off that division of the earth.

The most splendid city in all Europe at that time was Venice, the "City of Waters," as it was often called, because it was built on a cluster of small low islands, and, at a short distance, seemed to float. The city is in Italy. I said it was the most splendid city in Europe. A large part of its wealth had been gained by its trade with India. The merchants of Venice sent mirrors, and the other things made of glass for which the city was so celebrated. They also sent fabrics of linen, cotton, and camels' hair across the Mediterranean Sea to Egypt. Then the goods were carried on the backs of camels to the Red Sea. Then, for the second time, the goods were put on board ships, and these ships sailed down the Red Sea to the Indian Ocean, and so to India. The merchants of Venice had this trade all to themselves. They would not permit any other persons to enjoy it with them. A few merchants of Genoa, the city in which Columbus was born, had, a few years before, been able to trade with India; first sending their goods to the ports at the east of the Mediterranean Sea, and then by land as far as the Black Sea, then by ship across the Black Sea, and thence by land; but as the Turks finally stole the goods thus sent, the trade was stopped, and Venice from that time had all the trade with India to herself.

Thus you see there were two ways by which it was known that India might be reached, but they were both eastward. Columbus, as I have told you, proposed to reach India by going westward. Ships afterward went from Europe to India by passing around the southern part of Africa; but when Columbus made his great voyage, nobody knew that they could sail around Africa in that way. And since the canal has been made from the Mediterranean Sea to the Red Sea, vessels are not compelled to go around the southern part of Africa; they go through the canal.

Note.—An interesting map-exercise is just in place at this point. India, the land routes to it, and the route around Africa; the location of Venice, of Genoa, and Columbus's route to America, should all be carefully pointed out.

(To be continued.)

◆

— The first ingredient in conversation is truth, the next good sense, the third good humor, and the fourth wit.

— There are many shining qualities in the mind of man, but none so useful as discretion.

THE PHILOSOPHY OF THE ALPHABET.

BY W. G. WARING, TYRONA, PA.

Philosophical principles, if genuine, are necessarily simple. A philosophy of the production of speech-sounds is given in a little pamphlet called the *Teacher's Manual of Dictée*, which seems quite within the comprehension of a little child, and which deserves the close examination of teachers. There is great need of some basis of reference and explanation in regard to the sounds of language and the culture of the voice, for we have frequent examples of the greatest contrariety of directions for placing the organs in order to properly produce certain sounds, as well as difficulty in determining or describing what sound we really mean when we write about one to persons out of hearing of the voice.

In the manual referred to, the peculiarities of the different classes of sounds (of which there are two of vowels and four of consonants), as well as the fundamental difference between vowels and consonants, are illustrated by jets of water flowing from differently shaped, or manipulated, nozzles; and the acoustic principles,—to older scholars,—by small globules, as shot or beads or pins, dropped, one alone, or more, into a basin of still water. The vowel-jets are smooth and unbroken as the waves are, and are therefore musical, giving a pure, even tone of sound. One class of the vowels,—having a tubular passage,—gives sounds of a quality like those of a flute; the other class, in which the passage is flattened to a certain degree for each vowel, gives sounds of thinner tone, having a quality like those of a reed-instrument, as a clarionet or flageolet.

The consonants come of broken jets. They are broken in four different ways, at three of the four different "doorways" in the passage of the mouth. The three mutes are produced by shutting closely for each one, one of these three doors, stopping the jet,—the breath-flow,—and therefore all sound, entirely.

The three nasals also have each its door closely shut, but the fourth door, or *portière* (a side door to the nose-way), is opened by drawing down the curtain of the uvula, which closes it against all other speech-sounds but the French nasalized forms of four vowels.

For the fricatives the three doors are left slightly ajar. They are typified by a finger-point pressing on the nozzle-orifice so as to leave but a narrow chink, through which the flow fizzes and spurts in much-divided spray.

All these ways of using the "*doors*" result in a confusion of jetlets or of waves, making a medley of tones of sound, such as we call "noise."

All the consonants are, therefore, unmusical; but those that break the jet least can be sounded through the gamut as hums or trills, more or less broken. No door is closed in the case of vowels.

But teachers should familiarize themselves with the whole theory, in order to rightly appreciate its value. The following questions will give an idea of the manner in which the "doorway" theory, etc., may be applied in teaching the sounds and cultivating the vocal powers. (It is assumed that, as most School Readers have taken the excellent step of dropping their own schemes of sound-marking, and uniting in the use of Webster's, all teachers will know exactly what is meant by ä ȧ a̤ a, etc.) The following mere suggestions, when expanded, will fill out a number of lessons:

(Present, a class of little beginners just fresh from a story, and some awakening muscle-play.)

"Open your mouths wide. Say 'ä.' Make it long. How long can *you* sound it, Chubby? (See to having it pure, not rounding toward a̤.) Here is a picture,—a letter,—for that sound (ä). A baby can make the sound, but a baby can't make its picture. I think you can, soon. What do you call it? Here, I will make another. Have I finished it? Does it look *right?* tidy? upright, like these boys stand? like Carlo sits? (Call attention to all the parts, as you are slowly making them,—the head, the shoulder, the back, the tail, the two knobs or marks, and to its "bowl full of jelly," too.) What is it? Shut your mouths tight. Open! Shut! The lips open and shut like a door; where is the hinge? Fill your mouths with breath, but let none come out. Keep the door shut. Now snap it open to sound ä (pä). Why! whose name was that? You made two sounds! You did! One was the snap that the lips made in opening. We must have a letter for it. Here it is (p). Every time we come to that letter we just shut the lip-door tight. Do it as I point,—open, wide! shut! (Next give voice to 'p.')

"Shut the lip-door again. Hold the breath in tight as you did for b. (When the 'b' rumble is ended, pull down the curtain that stops the way to the nose,—exemplify and explain as well as you can.) A new sound comes out! comes humming! booming! Can you feel it coming out of your nostrils? Here is the letter for it (m). It goes humming along on three legs. You have but two, but you can hold three fingers down as you go 'm'-ing to your desks. (Synthesize mä; and raise delight over the word. It should then be 'printed' *very* nicely on *very* clean slates.)

(Faces turned away from the board. Put on it a smaller unmarked a.)

"Right-about face! What's there? A little baby of ä, with no knobs over it. It has a short snap of a sound. You don't open your mouth and throat wide to make *it*. You would lose it if you did so. (Give the sound,—a mere jerk of utterance,—as short and abrupt as possible) You see that I close my mouth so that the breath may brush the front of it, instead of brushing the throat as when we sound 'mother-ä.'" (Sound both repeatedly, singly, and alternately, with full mouth-play.)

If any that fail cannot take up the sound well from the teacher, put some two or three clear-voiced ones next to the defective one. Clap the lip-door shut on 'a' to give 'ap'; then work out 'pap,' 'map,' 'bab,' etc.

There are two lip door fricatives, because the lower-lip (the door) can shut loosely against either the upper-lip or the teeth as jambs. The former gives 'wh'; the latter gives 'f.' For 'wh' avoid excessive *pursing* of the lips. They are brought nearly together in their *naturally flattened* posture, not as for 'oo.' Test the exactly proper position by separating the two sounds in each of the words 'whey,' 'whoa,' 'why,' and in 'way,' 'wo,' 'wye.' A strong aspirate-like flatus is required for 'wh,' in order to brush the mouth-front and lips *audibly*, it not being voiced as its cognate 'w' is. Avoid strictly, however, all forced, unnatural, and cacophonous efforts and effects.

The aspirate, which is neither vowel nor consonant, and has no special mouth-position, may be taught here; then another vowel or two, before taking up the sounds of the second door-way,—the tongue-tip.

PRIMARY SPELLING.

BY OLIVIA HAMBLY, WASHINGTON, D C.

I.

It is maintained by some that spelling should be taught only through reading and writing; not giving it any definite place *as* spelling in the school programme. Whether this is so or not I will not presume to argue. But certain it is that it *has* its place, as a definite study in almost all schools, and that primary teachers have to teach it.

But in many schools it is not *taught.* It is simply given as a lesson, to be learned and "said." Even when the school is one that is taught according to the more natural methods of the best schools of the present day, you will often find the spelling-lesson simply assigned and heard. But it should be taught. If you have only fifteen minutes,—nay, ten minutes,—for this lesson, give half of it to teaching. Supposing the children to have been taught phonetics, and are being taught reading *by them* and the word-method, spelling by sound can be begun as soon as they are reading fairly in the Primer. Beginning with words they know as words, they can be made to enjoy the spelling-lesson as much as the reading-lesson.

The lesson can be taken up very much as the preliminary reading-lesson is. Having the printed words on the board, with the written words beside them, you can begin with concert-work, letting them pronounce the word, sound it, and pronounce again. Then let rows stand; each child pronounce and sound a word, and the class repeat after him. Then for quiet and rest after this noise and motion, tell them to be very still and you will pretend they are in the high school, and will show them how to study for a few minutes as they do there. Children like to pretend. Teacher: "I will point to the word, and you may think it. Then I will point to each sound for you to think, and then to the word again." Go through the lesson in this way, resting yourself and the children by the quiet and regularity of the pointing. At the end, ask all those who have thought all the words and sounds to raise hands.

It may seem as if it would be hard to hold the attention in this, but it is not, providing it is introduced at the right time and in the right way. This teaches them how to study by themselves, and after a few lessons of this kind it will not be a farce to tell them to study for a few minutes while you are otherwise engaged. Indeed, if told that they may be your grammar or high-school pupils, and study their lesson alone,—or in some such way as this,—you will often secure five minutes, or even ten minutes, of such earnest and dignified application as would put some high-school pupils to the blush.

At another time, before the recitation, let them copy the words on their slates, telling them to think the words and sounds as they write them. The recitation must of course be oral; but as soon as possible let them write the words from dictation, even if you cannot read them all. It will take but a few minutes, and can precede, or follow, the oral lesson. Let the last named be a brisk, lively lesson, and allow a minute or two for the missed-words to be studied and recited.

Here are a few more ways of oral drill. Beginning at one end of the class, let one child pronounce the word, the one at the other end sound it, and the class pronounce; and so on. Another: Divide the class in two parts; let one part pronounce the word, the other side sound it, then all pronounce; and *vice versa*. Sometimes let them hear each other two by two, the whole lesson; then raise hands to tell the missed-words, and drill on them. Another: Divide into sections, and appoint the best spellers as section-leaders to hear each child the whole lesson. When I use the last two ways I tell my little ones that ours is a normal school now, and they are all teachers. Probably their idea of a normal school is very indefinite, but it is always a charm, and, with few exceptions, they will be perfect little teachers, doing just what they have to do, and stopping immediately at the tap of the bell. This element of strict obedience thrown in between this style of play-work, seems to me to be the true way of primary teaching.

Many such ways as are given here will of course suggest themselves, and in my next I will give some for reviews, spelling-tests, etc.

ZOOLOGY FOR THE LITTLE ONES.

BY CLARABELLE GILMAN.

I.

What! all those hard names? No, indeed; but all the fresh, living facts about living creatures that children so delight in. Why, the dullest child will wake up to hear something new about the cat, or dog, or horse that he has watched so many times. Nor is his interest restricted to familiar animals. Descriptions of strange little sea-urchins, of exquisite little jelly like globes that charm us by day with their rainbow-colors, and gleam at night with the brightest phosphorescence; accounts of those curious spinners, the spiders, and of the marvelous architecture of the bees,—all these are better than fairy tales for the little ones. They are the very things they long to know. We may even go further, and by the aid of blackboard sketching and the microscope, reveal to them the wonders of that world which is all about us, though invisible to our unaided eyes; and here, too, we shall find their enthusiasm kindling our own.

When the frost has killed the flowers, so that for lack of specimens we must postpone further study of them till the Spring comes, what can take the place of our botany-lessons better than lessons on animals? But where shall we begin? The field is so broad, that it seems like venturing out upon the ocean in a little boat to attempt anything in the few minutes that we can devote to the lesson daily, and with the short time for preparation that we can command. Would you like to know what one teacher has done, who had but little previous instruction, and had to mark out her path almost entirely for herself? Of course it has been like all first attempts, showing many mistakes, yet there have been some good results; and if the account of these lessons should encourage some teachers who shrink from the task to undertake the same work, the writer would consider herself well repaid.

After an hour's teaching in the morning comes the time alloted to the zoölogy lesson with the youngest class. Only ten minutes, but what a pleasant little break in the day's work! Books and slates are laid aside, and the children are wide awake for their promised lesson on animals.

"What are animals?" How bright the eyes are, and how the hands go up!

"Horses"; "Dogs"; "Cows"; "Lions"; "Monkeys"; "Cats."

"Yes. Are there any other kinds of animals?"

"Tigers"; "Rats"; "Mice"; "Sheep"; "Goats."

"Are chickens animals?"

"No, they're birds," comes out promptly.

"All creatures that live and breathe are animals. Then do you think that chickens are animals?"

"Oh, yes! and robins, and sparrows, and blue-birds."

"Are all birds animals?"

"Yes, ma'am; and we saw a robin once build its nest right under our window, and then the mother-bird laid four little blue eggs, and we watched them till the birdies hatched out, and then the old birds got worms to feed them with."

"Don't you hope that the robins will build in that tree again, next Spring? How many of you would like to have some lessons on birds?" Every hand flies up, and a half a dozen little ones are trembling with eagerness to tell some story of bird or beast. "Well, some day we will learn a good deal about birds, but to-day we are trying to think of as many kinds of animals as we can. Tell me the names of some very large animals."

"Elephants"; "Camels"; "Oxen."

"Don't you think whales are very large animals?"

"Why, whales are fishes!"

"Well, suppose that whales are fishes; all living things that are not plants are animals, so are not fishes animals?"

"Oh, yes!"

"Now, whales are not fishes, if they do live in the water. But whales are alive, are they not?"

"Yes, ma'am."

"Surely whales are not plants; so if they are alive, they must be animals. What are whales, as well as fishes, then?"

"Animals!" The bright eyes show their delight at learning this.

"Now will you tell me the names of some very small animals?"

"Mice"; "Little bits of kittens"; "Chickens."

"Think of some ever so much smaller than those!" First a look of wonder on the little faces, then they begin to think, and in a moment one little fellow over there in the corner has a bright idea. Up goes his hand, and up goes he, too. He can't sit still nor stand still. He is quivering from head to foot. Speak to him, quick, or he will break every rule of the school against talking without permission.

"Well, Freddie, what is it?"

"Red ants!"

"How many of you have ever seen ants?" The youngest one there knows what ants are.

"Where do the ants live?"

"In the ground"; "In ant-hills"; "They make their ant hills in the ground."

"Some time would you like to know what the ants use to build their houses with, and what good care they take of the baby-ants?"

"The ants keep their nests shut up when it 's rainy!" This piece of information is given with quite a flourish by a little boy in one of the front seats.

"Now try to think of some little animals that are smaller, even, than ants."

"I don't think there are any animals smaller than ants," asserts one very positively. But a bright little girl, who has been thinking the matter over carefully, here gives her decision: "Yes, there are, for I've seen them; they are the little mites of black bugs that live on our plants and eat them up."

"Yes, Bessie, when you come to the plant-lice you find animals that are very small, surely. But our time is nearly over, and I want you to listen now while I tell you about some little animals that are a great deal smaller than these,—so small that you could not see them without a microscope. Where do you suppose they live? In the water. They are such tiny little things that a drop of water is quite a large pond for them, and a great many will live in a single drop. They have no head, nor arms, nor feet, but they are alive. They can get their food, and they can move about. Each one is the tiniest drop of jelly, not half as big as the point of a needle. These little mites eat plants that are smaller than they are. They can change their shape, too. Perhaps when you first look at one he is round, and while you are watching him he pushes out a little piece of himself on one side; pretty soon he changes so that he is almost square; then he hasn't any shape at all; and finally he becomes round again.

"These little fellows that can make themselves so many different shapes are not the only animals that we can see in the water by looking through the microscope. There are beautiful little creatures, shaped like slippers, with the loveliest fringe of delicate hairs all round their bodies. I wish I could show you some of these beauties, darting through the water like a flash. When you get older I hope you will see *them* for yourselves.

"Now, how many of you like to learn about these little animals, even if you can't see them?" Every hand is raised in answer, and no one who sees their bright eyes can doubt their truthfulness.

"How many of you would like to learn, to-morrow, what chalk is made of?" Again their hands and eyes speak for them, and here the lesson closes.

The description of the animalcules has been illustrated by blackboard-sketching, and the children have had just a peep into the wonderful world of the microscope. The grand object of the lesson has been attained,—the little ones are interested. It will be the teacher's fault if they lose their interest.

◆

WORD-PICTURES.

BY MRS. SARAH M. WYMAN.

III.

Teacher.—"Can any one tell me what it is called, when we seem to see something but really do not?"

"We imagine we see it," said Daisy. This had before been explained.

Teacher.—"Now, children, all close your eyes and notice carefully as I read what is on the board. (*Reads.*) How many imagined they saw anything?" Eight hands are raised.

Teacher.—"Julia, what did you imagine you saw?"

Julia.—"What we said about Grace." Same question to others.

Edith.—"Grace's pink dress and her white one." Edith was a flounced girl, with a heavy Roman sash.

Mary.—"I saw Grace's blue eyes and her curls."

Daisy.—"I just saw Grace, the whole of her."

Teacher.—"Again close your eyes and think of what is on the board. Do any imagine they see Grace?" Ten hands are raised. The teacher hastily outlines a house on the board.

Teacher.—"What is this?"

Scholars.—"A house."

Teacher.—"*A house!*"

Scholars.—"The picture of a house."

Teacher.—"When you see the picture, what do you think of?"

Scholars.—"A house."

Teacher.—"When you see the words what do you think of?"

Scholars.—"Of Grace."

Teacher.—"What then may the words be called?"

Scholars.—"Picture of Grace."

Teacher.—"Since these are words and not drawings, what kind of pictures may we call them?"

Scholars.—"Word-pictures."

Teacher.—"Now, children, each of you may get a pretty blank-book, or make one, the pages pure white, and copy upon one of them this picture of Grace. At our next lesson we will make a *word-picture* of another girl. When I say *two*, you may choose."

Scholars.—"Daisy Danforth!" without a dissenting view.

After describing Daisy, which brings out a picture very unlike the other, each scholar is asked to select a school-mate for the *word-picture*, and to write it by herself. They are then all brought to the class and read, and are usually sufficiently accurate to be recognized, no name being given.

In a similar way they describe objects in the room; streets on which they live; their homes; their pets, and the like. Thus they gradually learn to write, correctly, in a way which they heartily enjoy; and the old method of semi-monthly compositions,—a word scholars look upon with dread and disgust,—is unknown to them.

◆

PLEASANT WORDS.

No matter how the world may go,
How dark its shadows, be,
Or whether June's sweet roses blow
To gladden you and me,
There always is a time of day
Our voices may be heard,
When we can pause beside the way
To say a pleasant word.

The little barefoot girl we meet,
The maid whose love was vain,
The legless boy upon the street,
And blind man with his cane,
When they receive the humble mite
Will feel their bosoms stirred,
If, with the coin of value light,
We pass a pleasant word.

And hearts that now with sorrow ache,
Beneath some heavy blow,
Will from the shadows rise and break
The spell of all their woe,
And feel that life hath sunshine new,
And songs as sweet as birds',
If we but be humane and true,
And give them pleasant words.

OUR NOTE-BOOK.

THE SCHOOL-BOY'S SONG.

BY MRS. SARAH M. WYMAN.

The swallows have come! the swallows have come!
    I saw the shining blue,
The glossy wings and chestnut throat,
    As over the river they flew;
The forkéd tail,—oh! yes, I saw it,—
The swallows have come!—tle, tle, tle, tl-oit.

And oh, what beautiful days they bring!
    And merry make the air;
The willows tassel o'er the brook,
    The maples everywhere.
The crocus-bud,—oh! yes, I saw it,—
And Spring is here,—tle, tle, tle, tl-oit.

I'll hurry home and hide in the mow,
    Just by the rafter's side,
And watch Sir Swallow skim around,
    To find his last year's bride.
Ah! now they've met,—oh! yes, I saw it,—
The swallows have come!—tle, tle, tle, tl-oit.

In tangents Euclid never knew,
    They dive into the bay;
In angles mount the lofty joists,
    With bits of slender hay.
And there's a nest!—oh! yes, I saw it,—
Summer is near,—tle, tle, tle, tl-oit.

Just see them come in strong brigades,
    And with their circling ranks
Besiege our eaves and cornices,
    And barricade our banks!
Then down the chimney,—yes, I saw it,—
Oh, let them come!—tle, tle, tle, tl-oit.

The influence and power for good of the teacher are inseparably connected h the *manner* in which the general management and conduct of the school carried on. The incidental personal mistakes of the teacher weaken the ce of his usefulness to a degree that can hardly be estimated. We heartily nmend the following words of wisdom, found in the *Canada School Jour-* *l*, on "Mistakes in Manner of the Teacher," by James Hughes, Inspector public schools, Toronto:

"*It is a mistake to scold.* To do so merely irritates a class at first, and excites their ridicule and contempt afterward. No person tells the exact truth when he scolds; and it is a bad thing for a teacher to get credit for making unjust accusations, or saying what he does not really mean.

"*It is a mistake to threaten.* Penalties should be learned practically. If a teacher makes threats that a certain punishment shall follow the doing of certain things, he robs himself of one of his highest prerogatives: the power of adjusting punishment to the peculiar circumstances of each individual case. The very making of a threat erects a barrier between the teacher and his class which prevents sympathy between them. It clearly implies that he doubts their honesty of purpose.

"*It is a mistake to grumble.* Pupils may occasionally deserve censure. Their intentional faults should always be corrected, and the errors resulting from accident or inexperience should always be clearly and fearlessly pointed out. They will not improve either in lessons or conduct so long as they are not shown to be defective in these respects. Grumbling is, however, quite a different matter. Complaining soon becomes a habit, and when done mechanically it loses its effect. Martin Luther says, 'I blame those teachers who make of their school a place of torment and misery, and never cease to blame their pupils instead of instructing them.'

"*It is a mistake to be hasty.* He who loses control of himself loses at the same time the power to control others. The man of calm, even temper, who holds his head erect, walks in a dignified manner, looks unembarrassed, and speaks deliberately, rarely has any trouble in managing a school. The confident man is ever cool. 'Excitability and haste weaken the teacher's influence; impair the accuracy of his judgment; complicate his administration of discipline; occasion positive injustice; and stimulate and strengthen, both by example and direct collision, the fierce passions of the pupils.'

"*It is a mistake to show lack of animation and enthusiasm.* Lifeless teaching does not secure attention or stimulate mental activity. The pupils will insensibly grow like the teacher. The men and women who accomplish great good are those who have energy and enthusiasm. Let the teacher be in earnest; let him show that he believes what he does, to be worth doing well. The 'unconscious tuition' of good teachers is often the best gift they ever give their pupils. The teacher must not mistake a noisy, fussy, demonstrative manner for enthusiasm. Enthusiasm is earnestness without undue excitement.

"*It is a mistake to be cold and formal.* No teacher can succeed without the *sympathy* of his class. To secure this, the teacher must be *genial* and *cheerful*, as well as *straightforward.* The sunshine of a teacher's face, and the 'song-shine' of his tone and words can penetrate the darkest recesses of a child's nature, and they often develop germs of power and beauty of character, which would have died for lack of nourishment or grown to be but sickly plants in the darkness. The winds of censure, scolding and grumbling, and the snows of the barren hills of formality, and indifference, only serve to make the timid nature of the child shrink and hide. Kindness in word and manner, a genuine interest in the thoughts, feelings, and circumstances of a child, and the warmth of an affectionate nature, will bring out the tender buds of sweetness of temper and purity of heart, and make them grow into the most beautiful flowers of a noble character. A genial manner will enable the teacher to deal with the thousand petty annoyances of the school-room, without allowing them to develop into great difficulties.

"*It is a mistake to assume to be immaculate.* The teacher ought to know all that his circumstances will permit in relation to the subjects he has to teach. He ought also to study the subjects related to them, so that he may not have to show his lack of general knowledge too frequently. He is lacking in common-sense, however, if he professes to be an encyclopædia. A mere storehouse for knowledge is of little practical value. It is desirable that pupils should have a respect for the teacher's *acquirements*, but it is of much greater consequence that they have a profound veneration for his honesty. Some teachers sacrifice the good opinion of their pupils in a weak attempt to get credit for having more wisdom than they really possess. It would be much more dignified for them to admit of a deficiency of knowledge than show a want of candor.

" The attempts made by teachers sometimes to conceal their lack of knowledge are exceedingly ridiculous. A class in charge of a student-teacher was reading Moir's poem, 'To a Dying Infant,' in the Provincial Model School, Toronto. The lines,—

'Yes, with the quiet dead,
Baby, thy rest shall be;
Oh! many a weary *wight*,
Weary of life and light,
Would fain lie down with thee.'—

had just been read, when a boy asked the meaning of '*wight*.' The student had evidently labored under what once was a popular delusion, that it was not necessary to prepare a *reading*-lesson. It was clear that he did not know the meaning of the word; but with the assumption of the air of one who 'knoweth all,' and who is just considering 'how best to explain it,' he said, as he read it over quickly to himself, in order if possible to catch the meaning from the context: '*Wight?* Ah! yes,—the word at the end of the line?—yes, I am glad you called my attention to it; that is a misprint, boys, it ought to be *w-h-i-t-e*. You see this little dying infant was a *colored* child, and the poet means that some white people are so tired of living that they would even be willing to lie down beside a little negro to get rid of their troubles.' "

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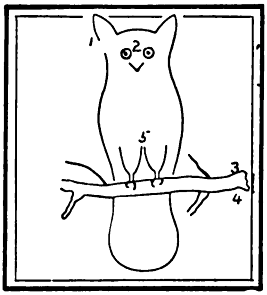

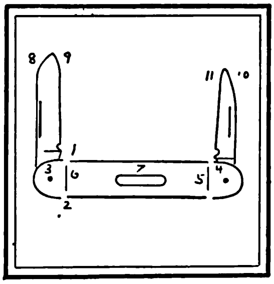

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THE

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"WHAT NEXT?"

BY STELLA.

"Well, Kitty, what next?" "What next?" We all,—mother, sister, and brothers, as well as myself,—turned with a start to the author of this question.

We were seated at the breakfast-table: dear mother, with her pale, sweet face; my sister, three years my senior, but much more *petite;* my brothers, two happy rollicking boys of twelve and fifteen, and last, but by no means least, my dear, glorious father, who was, in my estimation, *then* as *now*, my ideal of all that was noble and grand,—blended with so much tenderness and love for us all!

I had been from home for three years, attending the "State Normal School," and had only arrived home the evening before, bringing my heart full of love for all, a dilapidated wardrobe, and my "roll" tied with blue ribbon, which had been given me two days before by the chairman of the "State Board of Education," and which showed the world that I was fitted to teach in any public school in the State.

I had been busy during the entire breakfast-hour in describing the long-dreaded examination, and the exercises in the "hall," where we "nine" figured most conspicuously in our new blue Summer-silks, made long, and with such lovely sashes, which I assured my mother was the most becoming to *me*, because I was the only *real blonde.*

The above recital had been listened to and interspersed with the needful "Oh's!" and "Ah's!" of my sister, and the witty running comments of my brothers, with the occasional remark from my mother, —"Well, well, Kitty, do not let your toast get cold; tell the rest after breakfast." But how could I stop till I had told all? I had been gone from home so long, and now I was here for good; no wonder my happy tongue run wild! And do you wonder that such a question fell like a bomb-shell in our midst?

"I knew that father was preparing a 'boomerang,' by the way he has looked while we have been talking," whispered my little brother to me. "We!" I had been talking, and my blushing face showed that I was fully aware of my *egotism*. Mother came to the rescue: "Now do not mention any 'What next?' till the child is well rested, and her wardrobe has been thoroughly renovated." My brother who made the whispered remark above, said, "Oh, papa, don't mention any 'next' till Kitty has been at home long enough to teach me *one new* duet, and we have had some nice horseback rides!" Indeed, a decided remonstrance came from all, but father only smiled his dear sweet smile, and, without changing his tone, again asked the question,—"Well, daughter, what next?"

Sure enough, I had not thought at all of anything in the future; but I was my father's own child, and there was surely a need of my thinking of this question! I replied, "I will decide and tell you, dear father."

After breakfast was over, I went to my chamber and sat down to think. I knew that my parents did not wish me to go from them again, unless I wished to do so; there was enough and to spare for us all in this our home. But I had always expressed a desire to teach school, and I had been sent to the "Normal School" to prepare myself for this *very work*. Now was I to allow "so much waste"? I had been well instructed in all branches taught in our schools; I had graduated *first* in the class; was in high health, and—well, I made up my mind I would teach.

I made known my decision at the dinner-table, and most heroically defended my intention from any attempt that was made to discourage me in my plan. Father gave me his ever-encouraging smile, while the others were consoling themselves with the fact that I had no appointment, and perhaps before I did receive one my resolution might abate. My sister dryly remarked, "Teachers are as thick as daisies in the meadow, and you may find some slight impediment in the way of finding an opportunity to write yourself Miss Schoolmarm."

After a few days of pleasant home-life, I began to look about for *work;* and, in glancing over the column of "Wants" in the daily paper, I read, "Wanted—A teacher for the Centre School, in Ruralton; a Normal School graduate preferred. Apply before the twentieth." Aye, here I had found it! I carried the paper to father, and he, glancing over it, said, "As you think best, my daughter." So I wrote, and sent an early application, which was answered as follows: "The school is a very difficult one to govern; several teachers have made a complete failure in this school; our only hope in the case is, that some one will take it who has some *new* method of managing the school, and *thereby* be successful. As you are a graduate of a 'Normal School,' which assures us of your fitness as a scholar, and knowing our circumstances, if you choose to run the risk you can enter upon your duties as a teacher the first Monday of next month "

I read this letter on my way home from the post-office; and the matter was discussed at the tea-table the same evening. There were some drawbacks, and I was a good deal shaken in my enthusiasm when I looked into the future of that school; but I made this remark finally, "I guess I can get through it someway." "Not someway, my daughter, but the right way," said father. "Set your standard high, and reach it; this is the only true way that leads to success. And unless you decide upon such a course, I cannot consent to have you attempt any work of the kind, either *now* or in the *future*." "Yes," said my brother, who was always ready with his advice, "'Aim at the sun, if you would hit it'; that is our motto in school."

I accepted the situation, and left home again, filled with "high resolves and noble aims." After a day's ride in the cars, I was set down at the station in Ruralton, where I was met by good "Deacon Wise," who escorted me to his house, which was to be my future home. On our way from the station to his house he mentioned the school, and gave me some hints that did not tend to lighten my spirits, or cause me to look forward with any less dread. But I had resolved to do my best, and leave the future to develope itself.

On the Monday following I entered the school-room, with some degree of trepidation I will acknowledge, but with the hope that all would be well. The school was an ungraded one; all ages, from six to sixteen, were represented here Yet their smiling faces, and neat, cleanly appearance were very attractive to me, and I had much assurance that they would be apt and obedient scholars.

The first few weeks I was very happy. The time glided by almost too fast; it seemed sometimes like a dream. My letters home were filled with happy illustrations of my success. My home here, too, although among strangers, was very pleasant; the good Deacon and his wife, with "Aunt Ruth," were all I could wish for as pleasant friends, and we four were a united family-circle.

But I began to discover a cloud, "no bigger than a man's hand," hanging over my school. One scholar made the inquiry, "Are we not to have an exhibition and prizes?" Another one said to me, "No teacher ever got along with Ned Walton one single term without giving him a flogging; indeed, he *often* has got one every day!" And so it came to pass that a storm began to gather, and in a short time it was really upon us.

I could see that *Ned* was a leading character in the school. He was a strong, well-built boy of fifteen, and although not a very good scholar, he was immensely popular with all classes; both the good scholars and the poor ones liked him, and were influenced by him

I had hoped that my method of governing was going to be a success, and it was very hard for me to believe that it would prove to be a failure. And so I alternately entreated and threatened; but, alas! I soon found that my "scepter was departing from me,"—there was a degree of anarchy which I could not fail to see. I had resolved that I would not flog a scholar, and I scorned the idea of bribing; and now what could I do?

I was sitting in my room one evening, indulging in the luxury of a "good cry," when a gentle tap at my door caused me to dry my tears and hasten to admit "Aunt Ruth." After seating herself, she took my hand and made the remark, "I see, my dear, you are in trouble; can I help you?" This caused a renewal of my tears, which she kindly attempted to assuage, and I soon was able to commence the story of my trials.

I told her of my determination to do just what was right, and also to govern the school by "*gentle love*"; that I had resolved never to flog a scholar, or to descend to a bribe; and furthermore, I would not apply for help to the committee. I had received some advice from one member of it: he thought I had better select several of the *worst ones*, and *punish them severely*; or perhaps it might be best to try *honey*,—buy some books and pictures, and give them as rewards to those who were *most deserving*. "Who was to be the judge?" I angrily added. Now what shall I do? What can be done? The question my father had proposed to me, "What next?" came to my mind.

Aunt Ruth reflected for a moment, then said: "Have you ever thought that the hidden spring of all your trouble lies in the hands of one of your scholars?" I replied that I had thought it was Ned Walton. "Have you ever tried to find his *vulnerable* spot?" said she. "I do not believe he has any in his make-up; he is proud, *saucy*, and *ignorant*, and nothing can be done with him," said I. Aunt Ruth reminded me of "Achilles." I replied, "Well, if he would just walk out of the school, I would willingly aim an arrow at his heel. But he never does go out; he is always right before me." "A very good trait in a scholar," said Aunt Ruth, "that he is always in his place." I replied, "He always listens, when I correct him, in the most provoking manner; and, indeed, he is the most insolent, exasperating boy I ever saw. I heard that said when I first came here, and I ought never to have come. I have tried all ways I can think of but flogging and bribing, and I will leave the school before I will resort to either of these." "Yes, dear, I know," Aunt Ruth replied, speaking in her quiet, cool way; "yet have you ever thought, that the best way to control others was to control yourself? And did you ever hear it said that *all*, *every one*, who attempted to govern others *would fail*, without any doubt, that was not able first to do this?"

Aye, here was the "What next?" I needed! I could see it now; and it came to me from the lips of one unlearned and humble in life!

After she left me, I truly went down into the Valley of Humiliation. I reviewed my course as a teacher, and how much, alas, I could see that was not right! I had tried to do my duty as I thought, but it had all been attempted in my *own strength*, and this had proved to be weakness. I could recall many times every day that I had allowed myself to become angry with my pupils, and my temper had, I was afraid, become my master. How much I regretted that I had not thought of this before it was too late for me to commence a course of discipline with myself!

I could look back and see how much interested my classes had been in my new methods of instruction; and a large part of the school had been faithful in committing their lessons to memory, and correct in their recitations. Indeed, all the trouble that ever had arisen in school I could now trace to the fun-loving propensity of Ned Walton to *tease* somebody; and I, *his teacher*, had suffered myself to be teased by him! Why had I not remembered that the dignity of a teacher was *lost irreparably* when she *lost her temper?*

What could I do? Go to the committee, tell them all about it, and then resign? What would my father say? I thought long and earnestly, coming at last to the decision not to resign, but to endeavor, step by step, to regain that which I had lost. I carried my griefs to the "Crucified One," and asked for help; then retired to rest.

On entering my school-room, the next morning, I found traces of disorder, but I did not suffer myself to be annoyed. I kept a constant watch over my temper as well as my lips, and I soon found that a new influence was being felt; and as the days went by, with the change in myself came a change, and a permanent one, in the appearance of my school. And had it not been for Ned, I should have had almost no apprehension of any future trouble in governing it. But he remained the same trying boy; all my efforts to win either his love or obedience were of no avail. I thought much of Aunt Ruth's question, "Have you ever tried to find his vulnerable spot?" I had tried, as I thought, in every way. It seemed to me he had *no heart;* no love for anybody, or anything, but mischief!

One day, after school had closed,—it had been a trying day to me; *many things* had gone wrong; yet not *all*, for some points had been settled weeks before, and *now* gave me no trouble, but I had been tried beyond the power of endurance with *Ned*, and his conduct had been *almost unbearable*,—I had made up my mind to have *something* done. I must apply to the committee at last! He must be removed from school!

Oh, how I longed for the rest of *home* and the sympathy and advice of the dear ones there! With this thought my head went down upon my desk, and my aching heart was relieved by a burst of tears. Just then the door was noisily thrown open, and Ned Walton entered, whistling, and evidently bent upon some piece of mischief. He did not see me until he came opposite my desk, when he stopped short and said, not unkindly, "Why, teacher, what is the matter?" I replied, "I am homesick; I want to see my father, brothers, and sister, and oh! my *dear mother, so much*." For a moment he looked at me in astonishment, and then his head went down into his hands and he sobbed like a baby. It was now my turn to inquire: "*Neddie*, what is the matter?" "Oh, teacher," said he, "I have no mother or brothers or sister!" And then he told me what I had not known before: that his father was away most of the time, and he had no one to help him, or even love him; that he had been alternately petted and neglected all his life long. "But," added he, "I will try to do better for your sake, and for the sake of the memory of my dear mother, that is so fast fading away from me; for, teacher, I have not once thought of her for a long time, but I will remember her hereafter."

Yes, Ned had a vulnerable spot, and I had found it accidentally. After this he became far less troublesome, but his entire nature could not be changed without a long and severe struggle. But soon a great wave of improvement swept over my school; my pathway became again brighter each day till the close of the term.

My stay in Ruralton was lengthened to years; and now, when I look back over a score of years spent in teaching, I can truly say that, after my thorough fitting in a "Normal School," under the most faithful and well-appointed teachers, there would have been a failure on my part to have become a useful teacher had it not been for those few words of instruction, given me by Aunt Ruth, and which proved to be to me the answer to the question, "What next?"

◆

— When a man has no design but to speak plain truth, he may say a great deal in a very narrow compass.—*Steele.*

— Let no man presume to give advice to others that has not first *given* good counsel himself.—*Seneca.*

FIRST STEPS IN NUMBER.

BY MRS. IDA WHITSETT BLACK.

II.

Preliminary.—From the first time your children are before you, have the advance-lesson clearly outlined in your own mind ; *i. e.*, know what you will teach, and how you will teach it, before you undertake a recitation. Here I will state at least three of the many reasons why this should be so :

First, if you have deliberately studied the *what*, and *how*, and *why* of the lesson, you will avoid all the blind stumbling from one division of the lesson to others, and back again. In other words, you will be able to concentrate your mind upon one point until it is gained, and thus save time.

Second, you will be able to so manage the recitation that each point, while an end in itself to your pupils, will be a stepping-stone to the next point ; thus developing the lesson naturally.

Third, your mind, not being perplexed with a "what next?" can devote part of its energy to the study of the peculiar mental difficulties of each pupil. By this means you can soon learn to anticipate the difficulty each pupil is likely to meet, and so smooth out the rugged places, and straighten the crooked paths for the little ones.

Bearing these facts in mind, we will now proceed to outline the lesson, and, while studying it, we will also study human nature a little.

Object of Lesson II.—(1) To review the lesson on 1 ; (2) to develope a new number ; (3) to develope combinations ; (4) to instruct in desk-work.

"How many of you can tell me what number we talked about yesterday?" "Who can tell me what figure we learned to make?" "Who would like to take my crayon-pencil and make the figure to-day?" "I am glad so many of you would like to try." "First, look at this 1 I have placed on the board, and see if you can show me the way my hand had to move when I made it." "Put the fingers of your right hand together, as though you held a crayon,—*this* way." "Now hold your hand out in front of you, just as though you were touching the lower part of the curved-line." "When I say *up*, move your hand just as you would if you were making a curved line right on this curved line ; when I say *down*, move your arm just the same way as it would move if you were making the straight line." "Up, down ; up, down ; up, down."

Continue this whole-arm movement exercise until all have the idea of the direction of the movement, and move in concert. One by one take the hand of the awkward ones in your own, and hold it until they each acquire the movement, standing behind each one and directing his arm and eye to the 1 on the board, meanwhile. If there are yet a few whose untrained muscles refuse, take them to the board, hold their hands and direct them, first, to re-trace the lines in a figure you have made; second, in making a new one; third, in forming the figure without your aid.

Fix the attention of the other members of the class by constantly calling for criticisms, as in the preceding lesson.

Not until each pupil has a fair conception of any figure, and can make a reasonable representation of it, must you pass to the next.

If nothing more is gained in any one recitation than a review, be very thorough in that.

Bestow *encouragement* on all; *praise* only those who have made an earnest, honest effort to perform that which is required.

Remembering the "General Principles," and following the same order of "Steps" as in the lesson on 1, proceed to teach 2 in the same manner.

Be careful to have the children view each number as a whole, then as composed of parts. Always give them some simple analysis of the parts of the figure you present for the first time.

Fix their attention, cultivate their sense-perception, their memory, their language, by having them give this analysis as directions to you, or to other pupils, while forming the figure.*

After your own work in forming the new number, giving analysis, teaching the movement, etc., has been done each time, call upon those who had least trouble in giving the directions and movements; next upon those who have a difficulty; finally, upon those whose ideals are least perfect, being sure that these last have been attentive,—and therefore learning while the others were at work.

Sadie Ray, older than most of the others, naturally neat, should be told, "That is nicely done, Sadie." Ella Daughty, younger than most, but ambitious to do as well as her older cousin Sadie, cannot be better encouraged than by hearing, "Why, Ella, your number is almost as nice as Sadie's, to-day!"

Charlie Small, the size of whose body shows fitness in his name, is a bright, mischievous, inattentive boy, who needs to be told, "I am sorry you cannot make it nicely, Charlie; but if you had been *watching* all the time, I am sure you could have made it. Now you must stand right here by the board and watch all the rest, and then you must make it last."

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* Unless those who patiently follow me in these lessons find the analysis of the figures helpful enough to desire me to continue to give it, I will not take the space to analyze the figures. If such desire is indicated to the publishers, or to me, by letter, I will gladly continue to analyze.

Bertie Rickets,—still less than Charlie, is a dainty little body, very particular that no touch of crayon or speck of dust shall touch his well-ordered apparel,—labors under the disadvantage of being the spoiled and only child of fond parents, and has never done anything in his life he was not anxious to do. Bertie does not want to try. "What, a little boy who does not want to learn!" A few words shame Bertie into stepping forward, but he carelessly makes a forlorn-looking scrawl. "Why, Bertie, your 2 looks like an angle-worm trying to go through a rock." The laugh raised by the comparison shames Bertie into another effort, but he is still careless. "Class, do you think if Supt. Page were to step in, he would ever think such ugly 2's were made by a little boy who can keep his hands and face and clothes as nice as our Bertie Rickets does?" Bertie is conquered for this time. A little encouragement leads to a careful, earnest trial; but he is so indifferent that we must resort to the same course for days and days, until we can cultivate some higher motive to which to appeal.

So we build, teachers, slowly, *surely*, remembering "Rome was not built in a day."

A MODEL LESSON.

BY MRS. REBECCA D. RICKOFF.

III.

a. Before each reading-lesson there should be told a short story relevant to the lesson, to establish harmony of thought and to incline the children to vivacity in thinking,

b. Before each reading-lesson there should be a conversation, to fix the attention of the children upon the points to be made in the lesson.

c. After each reading-lesson there should be a training-lesson in the correct use of language, including the parts of speech just learned.

Again the teacher draws upon the blackboard simple outline-pictures of objects which are familiar to children, but this time such as children possess or desire to possess. She places before these pictures the now known word *a*, and adds the known phrase | *a cat* | .

She gives the children a short, lively review upon that which they have learned in the two previous lessons. Then she tells them the following story, or some other one illustrating the same point.

THE STORY.

"Once I knew a little girl named Lily,—a little baby-girl, who was just beginning to talk. She had learned to walk, and could run everywhere, and now she was learning to talk. She was a bright little baby, and knew all the things that were her own; she knew their names, too, and she could speak them quite well. She could say 'mamma,' and 'papa,' and 'hat,' and 'chair,' and 'foot,' and 'hand,' and a great many words, which she spoke very distinctly. But there were some things she did not know. She would say 'Baby's papa,' 'Baby's mamma,' 'Baby's hat,' 'Lily's chair,' 'Lily's foot,' and so on. Now her mamma did not like to have her talk this way, and she tried to teach her to say— What ought she to have said instead of saying 'Baby's hat'? Mary, you may tell me. 'Lilly's hat'? Oh, no! When you speak about your hat, do you say 'Mary's hat'? No. Well, what do you say, then? Yes, you say '*My* hat.' Charley, when you speak of your papa, do you say 'Charley's papa'? Of course you do do not; you say '*My* papa'.

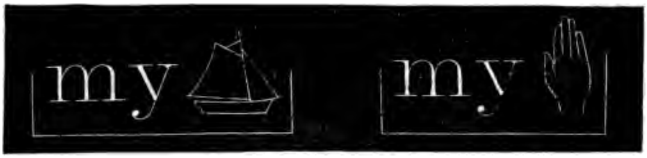
"But this little baby-girl, Lily, did not know so much as you do, and when her mamma tried to teach her to say '*My* hat,' she did not understand, and she did not like it. She was much troubled, and shook her little head, and said, 'No! no! *Baby's* hat! *Lily's* hat!' If she had only known how to use the words, she would have said, 'No, no, mamma, it is not *your* hat; it is *my* hat.' But every day her mamma taught her a little, until at last she began to understand, and then she learned how to use the word *my*."

THE CONVERSATION.

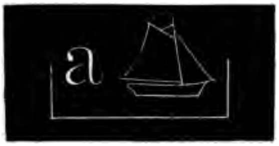
"You little girls and boys all know how to *use* the word *my*, don' you? Let me see if you do." Children are always interested in their own things, so the teacher has them show hands, jackets, boots, pockets, books, etc., and each time allows individuals to answer her question, 'Whose?" Of course they say, "*My* hand," "*My* jacket," etc. "I see you know how to use the word *my*, and I think you would like to learn how to *read* it, wouldn't you?"

THE NEW WORD.

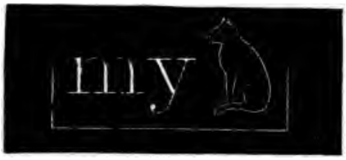
"Now I will make it on the blackboard, and you may watch and see how I make it." She prints the word *my*. "You may all speak the word together,—*my!*" She gives them a little practice in closing their eyes and seeing the word in their minds. Then she continues, "But now we must put this word *my* before something." She makes



and pointing to them asks, "What is this?" The children of course reply, "My *boat*" and "My *hand*," or "*Mv* boat" and "*My* hand"; it matters not which. The teacher now points to



From the sense of contrast being aroused, the bright children will most likely reply, "*A* boat." In this case the teacher answers, "Oh no, you do not wish to tell me that is *ā* boat'; but you wish to tell me what it is. Now what is it? Yes, it is 'ă *boat.*' Now watch and see what I am going to make"; and she makes



and asks, "What is this?" When the children have answered correctly, she asks, "Who can tell another way to make the blackboard say '*my cat*'? Yes, we can put the *word* cat in place of the *picture* cat. Now watch and see if I make it right." She prints the phrase | *my horse* |. "There, is that right? What is the matter? Oh, that is not the word *cat!* Who can show me the word *cat?* Who can find it on the blackboard? Who can find it on the chart? Now I will try again. Watch now and see if I get it right this time." She prints the phrase | *my cat* |, and calls upon the children to read it both in concert and individually. The teacher now prints in several places upon the board the words *my* and *cat*, also longer, unknown words, and the phrase | *my cat* |; and, for the sake of giving vivacity and adding interest to the lesson, she puts here and there a new picture, with the word *a* or *my* before it. She lets the children hunt out here, and also upon the chart, the *known* words and phrases, and name them. This ends the reading-lesson.

THE LANGUAGE - LESSON.

One language-lesson, which is a happy accompaniment to this reading-lesson, is the following:

Having previously provided herself with as many paper dolls as she has girl-pupils, and as many small tops as she has boy-pupils, and the class being in order and attentive, she holds up one paper doll, and says: " See, children, what I have. It is a paper doll. It is *my* doll. I bought it at the store. Now, I am going to give this doll to a little girl in this class. Let me see, — to whom shall I give it ? " She calls up a child who she is sure will not be too bashful for the experiment, and placing her so that she faces the class, she says: " Now, Mary, I am going to give this doll to you. There ! now it is your doll,—your own doll, to keep and take home with you. Now, children," she says, —and we may be sure there is no want of attention on the part of the children,—" I want you to tell me whose doll this is." She requires of them to reply very distinctly and clearly, " It is Mary's doll." " Now, Mary," she says, " I want *you* to tell me whose doll it is ? " She requires of Mary to reply, " It is *my* doll." " Now, children, what should Mary say to me for giving her this doll ? Yes, she should say, ' I thank you.' " Mary having done as required and gone to her place, the teacher holds up a bright-colored top, and says: " See, children, what I have now. It is a top. It is *my* top. Now, I am going to give this to one of these boys. Let me see, — to whom shall I give it ? There is a little boy who is sitting very still ; I think I will give it to him. Come here, Harry." Harry being placed so as to face the class, the teacher says: " Here Harry, I give you this top. Now it is your own top, and you may take it home with you. Children, I wish you to tell whose top this is." Many of the children will this time reply, without prompting, in the complete sentence, " It is Harry's top." Harry is required, as Mary was, to answer with the complete sentences, " It is *my* top," and " I thank you."

So each child in turn may be called upon to stand up facing the school, and to repeat clearly and distinctly two complete sentences, thus receiving a training-lesson not only in the correct use of language, but one also in self-command and good manners ; this, too, under circumstances which will not make the task a very hard one.

This lesson has so many points of value that the teacher who is earnest enough to carry it out will, we are sure, be wise enough to take ample time to do it well, even though something else must wait. If, however, the number of pupils exceeds twenty, or at most thirty, it will be unadvisable to continue the individual training until all are called upon. After a representative number have spoken, it will be well todistribute the gifts, and close the lesson with a concert exercise.

NOTE.—In the last paper, page 228, line 19, for "understand" read "*mis*understand."

PRACTICAL LESSONS IN NATURAL HISTORY.

BY MARY D. M'HENRY, PHILADELPHIA.

LESSON IV.—LEAVES.

Provide, or have the children bring, different shaped leaves; let them examine the points of difference. First, in regard to the veining, place all the parallel-veined leaves in one pile, all the netted-veined in another. When they are familiar with this distinction, lead them to observe the variety in the margins. Tell them the names of the simplest edges, as 'entire,' 'saw' or 'serrate,' 'scalloped' or 'crenate'; also the names of the commonest shapes, as 'oblong,' 'oval,' 'heart-shaped.'

A drawing-lesson may here be introduced, making a pleasing variety. Give each child a leaf to copy on its slate, making sure it is intelligently done. If you have written the names on the board, require the pupils to write alongside of each leaf the proper name of shape and edge.

In our school all but the first lesson on vegetables are postponed till the Spring, when it is easier to procure samples, passing to those on the Animal Kingdom during the Winter months, although that is not the natural order for the lessons.

LESSON V.—FLOWERS.

With a number of flowers before you, draw the attention of the children to the great variety in form and color. Give them freedom to express their ideas; you will be surprised to find how many fine points of distinction they will notice.

Though it is not the intention of these lessons to teach botany, but to give merely an intelligent and clear idea of the difference between the Kingdoms, it is not beyond the comprehension of the little ones to learn the parts of the flower and their relation to each other. It will open their eyes to the beauties of flowers, and cultivate a love for them. This taste, properly directed, will soften and refine their natures, making them worshippers of the True and Beautiful.

Let them pick the flowers to pieces (a violet is a good specimen), and as they pull off the purple wrapper, piece by piece, make them repeat the name 'petal' five times. They will be happy over the little woman hidden within. Show them her dress is in five gores, each gore called a stamen; two, being longer, form what look like little feet snugly incased in a robe: her head is called 'pistil.' Thus in play they will learn all the parts and names. The 'sepals' can be taught in the same manner as the 'petals.'

Question them on the lesson about flowers, fruits, and seeds, till they remember the chief use of the flower; then you can show them the germ of the fruit with its seeds, explaining how the petals and sepals enfolded and kept it safe.

ELEMENTARY MUSIC FOR PRIMARIANS.

BY W. S. TILDEN.

IX.

When the pupils are able to sing sounds by dictation to some extent, they are ready to take up exercises in which the time-element is introduced. The time-element has entered, indeed, into all the songs which have been sung; but it is necessary that succession in time, as well as relation of pitch, be taught systematically before the pupils can come to any such understanding of the subject as will enable them to read music.

Some general ideas in regard to duration and measurement in music were presented in former numbers; it remains now to take up these matters in such a way that time and pitch may be readily combined in practical exercises.

The *unit* of measurement is the regularly-recurring *beat.* At this point regularity of recurrence is to be taught. The perception of time is more general, or more easily awakened, in the average of children than the perception of pitch-relation. Let the class pronounce together at regular intervals, in speaking voice,—

la, la, la, la, la, la, la, la, la, la, la, la.

Various expedients will suggest themselves in securing regularity. A light weight, swinging at the end of a string six or eight inches in length, will afford a convenient means. Let the pupils say *la* each time the weight swings toward them. A little persistence will easily accomplish what is necessary in this exercise. After this, try for regularity in speaking words of opposite meaning, as *yes, no; warm, cold; night, day; down, up;* etc. The string may be lengthened or shortened, thereby making the movement slower or quicker; but when once commenced, whether slow or quick, it must be uniform.

In music, as in poetry, there is a certain *accent* appearing at regular intervals.

Primarily, there are but *two kinds of accent;* viz., one in every *two,* and one in every *three.* This principle pervades all music, whether it be in the grouping of beats into measures, or in the division and subdivision of the time-unit. Consequently, as a fundamental principle, the two modes of accentuation should be presented to the beginner.

The familiar line, "Tell me not in mournful numbers," is an illustration of the first kind of accent. Placing this upon the board, and reading it with a strong accent, it will be easy for the pupil to indicate the accented syllables. Marking these with vertical lines, or "*bars*" placed before them, the lines will appear thus:

| Tell me | not in | mournful | numbers.

The line is thus divided into *measures of twos.*

Let us take now this line,—"Out in the green wood we wander so merrily." We perceive that it differs from the first, not only in having a greater number of syllables, but in mode of accentuation, which stirs the rhythmic sense within us in quite a different way. The line, marked with bars to denote the accents, appears as follows:

| Out in the | greenwood we | wander so | merrily.

The line is thus divided into *measures of threes.*

Taking a syllable in either of the above illustrations as standing for a beat, we have *two-beat measure,* and *three-beat measure.* Of these, the first is much more readily apprehended by beginners, and must be first in order of study.

The class should now learn to beat time in two-beat measure. The tips of the fingers of the right-hand should fall upon the palm of the left, which is extended for this purpose, at the word *down;* and be raised a few inches, mostly from the wrist-joint, at the word *up.* Go on repeating the words, *down, up; down, up,* with the regularity learned in a previous exercise, at the same time suiting the action to the word. At first the pupils keep their eyes upon the teacher's beating, so as to be guided in the movement; later, they may be left for a little time to carry it on by themselves. This will need to be taken up for a few minutes at a time, for many successive days before the motion of the hand becomes sufficiently automatic to be of use. The movement may e taken sometimes faster and sometimes slower, but always uniform.

EXERCISES COMBINING PITCH AND TIME.

The time of every beat in a piece of music must be occupied in one of two ways,—*sound* or *silence,*—as has been illustrated in a previous number. In these exercises every beat to be occupied by sound is represented by a figure, the corresponding syllable for which suggests the pitch to be taken; every beat passed in silence is represented by a zero. A single figure, or a single zero, represents *one beat* of the time.

I.

| 1 2 | 3 0 | 3 4 | 5 0 | 5 4 | 3 4 | 3 2 | 1 0 ||

II.

| 1 3 | 5 3 | 1 3 | 2 0 | 3 4 | 5 4 | 3 2 | 1 0 ||

III.

| 1 3 | 2 0 | 3 4 | 5 0 | 5 3 | 4 3 | 2 2 | 1 0 ||

IV.

| 1 2 | 3 4 | 5 4 | 3 0 | 3 4 | 5 5 | 6 7 | 1̇ 0 ||

The pitch of the key-note in the first three exercises may be as high as E; for the last one, D or C.

The sounds to be used in an exercise should first be pointed in their order from the diagram upon the board, without any regard to time. Then the exercise being written on the blackboard also, may be sung through in the same manner. Next, the pupils beat the time, pronouncing the words *down, up,* as the teacher points to the corresponding parts of the measure; after which the exercise is to be sung as nearly in time as possible, *without* beating; and, lastly, when this is readily done, it is to be sung *while* beating. When the first exercise is completed in this way, proceed similarly with the next. If words are to be applied, that is to be done after the several steps mentioned above have been taken.

V.

1̇ 2	3 2	3 4	5 0	5 5	6 5	6 7	1̇ 0
Children	of the	heav'n-ly	King,	As ye	journey	sweetly	sing;

1 7	6 5	4 3	2 0	3 4	5 4	3 2	1 0
Sing the	Saviour's	worthy	praise,	Glorious	in his	works and	ways.

◆

— You will gain nothing by attempting to establish the very doubtful fact that you are perfect.

PRIMARY SCHOOL OCCUPATIONS.

BY IDA M. GARDNER, PROVIDENCE, R. I.

I.

Two thousand years ago the Saviour took little children in His arms and blessed them. That benediction has come down through the ages, lifting to a higher plane childhood and its interests.

Never does the genuine teacher feel more deeply the responsibility of her calling than when she stands face to face with a school of little children. There they are, brimful of animal life, ready for work or for mischief, as their teacher may decide; nestling about in their seats, and displaying various tokens of that restless activity which is the normal condition of healthy, happy childhood.

What shall she do with them? Government, so called, is practically done away with when children are kept so busy that they have no time to get into mischief. But with what are they to be kept employed? How shall the teacher direct their energies without crushing out that eager joyousness so characteristic of little children? Next to its home, school should be the happiest place a child ever knows. How shall this desirable result be accomplished? Briefly stated, the answer is this: By working in harmony with the laws of the child's nature.

Although my subject includes work upon the fundamental branches of study, I shall confine myself to other work for the primary school, which may be regarded as of nearly equal importance. And, in speaking of primary schools, I refer not only to the graded schools of that denomination, but also to the children of every school who would, if classified, come within the primary grade.

There are portions of every day when the children are neither studying nor reciting. These must be filled with occupation. What to do with the little ones while the older classes are reciting, is one of the greatest problems of a district school. In furnishing employment for these leisure moments, certain points are to be kept in mind.

Children love to be doing something. Their normal condition is one of ceaseless activity, activity of the body as well as of the mind; therefore our employment must call into action both body and mind. Children love change and variety, therefore make their exercises varied. The keenness with which children detect a subterfuge is proverbial. They very speedily tire of an employment given simply to amuse them. Our exercises must have a definite aim; they must teach something that has a place in the child's education.

In selecting employments for presentation, I have purposely selected such as will require but a slight expenditure of the teacher's time.

WRITING.

By writing I do not mean regular lessons in the copy-book, but writing at sight, as it may be called, to distinguish it from the method in which the pupil spends months in laborious toil upon the elements of letters, before he can write the word that is the sign of his idea. A strong conviction is rapidly gaining ground that writing and reading should go hand in hand, and be taken up as the first work of the child upon entering school.

Let the teacher write upon the board a short sentence, as "I can see," and require her pupils to write it again and again, until they can write it when the copy is erased. The next day another sentence may be given containing some of the old words. Thus working, day by day, the children will acquire a vocabulary of written forms, and will be ready for sentences containing blanks to be filled from memory. Soon the teacher may dictate entire sentences to be written by the pupils, and with this power once acquired they are prepared for a great variety of exercises. Sentences, short stories, and easy poems may be written, fixing in the mind correct forms, the use of capitals, and of the common marks of punctuation. Insist upon it that every child shall make something to stand for every word upon the board.

The plan here suggested may not be the best way of carrying on this work, but it is one way by which a busy teacher can keep her pupils occupied with that which is of practical value to them. No expensive apparatus is needed; no long preparation on the part of the teacher. The child of the factory-operative, who leaves school at an early age, will have acquired a plain but perfectly legible hand, though he may never have completed a "Number One Writing-book."

PICTURE SCRAP-BOOKS.

These are another means of employment. Take any old book, cut out two leaves from every three, and upon those remaining paste such pictures as are found in *Harper's Weekly*, or other pictorial papers and magazines. Care should be taken to select only such pictures as are of a high character.

If teachers have access to no pictorial papers, ask the children to bring in such as they have, and the results will be astonishing. We do not realize how happy a child is made by the opportunity to do something for his teacher. Pictorial papers may be bought by the pound at a trifling expense; but many a teacher has so small a salary that, in justice to herself and others, she cannot use any considerable part of it in purchasing apparatus for her school. I have therefore tried, in each employment mentioned, to show a way by which an earnest teacher may provide the means of employment for her pupils without expense to herself.

What shall be done with the books when ready for use? Tell a story about some picture, and let the child find it. Always teach something from it when found. For instance, suppose that the picture shows a boy building block-houses for a baby-sister. Just as the last block of an imposing structure is added, Pussy comes up, purring, and rubs her head against the pile, converting the lofty castle into a heap of ruins! Here is a fine opportunity to teach kindness and forbearance to those less able than ourselves to discriminate between right and wrong; loving service to younger brothers and sisters; the value of looking upon the bright side of life, and turning its mishaps into unexpected pleasure.

Such exercises are good for very small children.

ZOÖLOGY FOR THE LITTLE ONES.

BY CLARABELLE GILMAN.

II.

THE SPONGE.

Careful preparation has been made for our zoölogy lesson, for to-day we are to take up the sponge. The teacher has made herself familiar with its structure by thorough study of Professor Hyatt's admirable pamphlet, and she has taken care to excite the interest of her pupils in advance, by giving each child a small sponge, the day before, with directions to wash it out. As they watched the countless pores drinking in the water, and saw the hard, flat pieces that were given them, swelling out into beautiful, soft, round masses, they made their first study of sponge-structure, and were filled with longings to know more about these strange little things. Now, if a piece of smooth wire, to be used as a probe, and a small vertical section of a sponge be given to each pupil, they are well prepared for their part of the work. The teacher is armed with a large bath-sponge that has been but little clipped, or, better still, with one still attached to its native rock.

"What have I in my hand?"

"A sponge!"

"What have you learned about your sponges?"

"When I put mine in the water, it grew large and soft."

"Did any of you notice whether your sponges grew heavier in the water?"

"Oh, yes! mine did,—bigger and heavier, too."

"What made the sponge so heavy in the water?"

"Because it took so much water into all the holes."

"We will remember that the sponge takes in water. Did any of you find out what your sponge is made of?"

"Lots of little threads!" "Bunches of little threads, and I can see the ends of the bunches on the sides of the sponge!"

"Can you see the ends of the bunches of threads, or fibres, as we will call them, on all the sides of the sponge?"

"I can't see the ends of the threads on this side. It looks as if they had been cut off." "There's a little piece of stone caught among the fibres of my sponge."

"I am glad you have found that piece of stone, Laura. Can you tell me where the sponges live?"

"In the water."

"Do they swim about in the water, like the fishes?"

"No; they are fastened to the rocks, mamma told me."

"Yes; only the baby-sponges swim about. After a while they fix themselves to the rocks, and they never leave their homes, not even to go visiting."

They are now not told, but led, by questions and careful examination of their specimens, to see for themselves, that the flat, brown side, where the fibres join in close meshes, is the one that was attached to the rock. Then the fact is brought out, by skillful questioning, that we have not the whole animal, but only the *skeleton;* and the word skeleton is explained and illustrated by reference to the bones in the human body.

"Bessie, you may tell me, now, whether the bundles of fibres that make the skeleton are woven closely together."

"No, ma'am; there are lots of holes between them."

"Are the holes all the same size?"

"Some are little bits of holes, and some are larger, and there's one great, big one on the top!"

"Now, with the pieces of wire that I have given you, see how far the holes run into the sponge. We will try this large opening at the top first, and be careful not to break any fibres."

"It goes way through the sponge!"

"Then we might call it a tube, and, because it is larger than the others, we will call it the large tube. Next, put the wire through one of the larger openings in the side, and see where it will come out."

"Why, the wire goes right into the large tube!"

"We will take the wire once more, and put it into a hole that does not seem to lead directly into the center of the sponge, but off to one side.—like this."

"The wire has gone across to another tube that goes in from the side!"

In this way the children learn the connection between the sets of visible tubes, and can be told that there are other minute tubes, which cannot be traced by the naked eye, but which pierce every part of the sponge.

An examination of the vertical sections will also help them to understand better the connections of the tubes.

For lack of space we must pass over the questions by which the children are brought to see that these tubes are to convey the water to every part of the sponge, and that from this water the creature will obtain its food. Then, after finding that the small tubes are the mouths of the sponge, a little must be said about its minute structure, illustrated by a sketch upon the blackboard.

"Inside the flesh of the sponge, in every little crack between the fibres, are hundreds of round sacs so small that you could not see them without a microscope, and in each sac are a great many smaller sacs, each one with a little thread on the end of it. These threads, by their constant motion, form a little whirlpool at the mouth of each round sac, and in this way draw tiny plants and animals into it. These they capture and drag into the tiny sacs, which are the stomachs of the sponge. After the water has given up the food to these stomachs, it flows out of the round sacs and through the small tubes into the large tube, and comes out of this great opening at the top. So a live sponge is said to look like a little fountain sending up its jets of water."

Next, from seeing that large substances might get into the tubes and choke them up, if the openings were left uncovered, they come to the discovery that something must be put over them to filter the water before it enters They are delighted to learn that this need has been anticipated, and the living sponges are covered with a skin that is like a very fine sieve.

"So, children, you see how perfectly even the little sponge down on the bottom of the ocean is protected, for nothing but what is small enough for the sponge to eat can pass through this sieve. Little Isabel, can you tell me who made the little sponge and took so good care that it should have food and such a beautiful covering?"

"Dod," comes reverently from the baby-lips.

Our lesson must close here, but we look forward to another on the different kinds of sponges, and the ways and the places in which they are obtained.

The despised sponge is teaching our little ones important lessons, too often disregarded by their elders, of the wonderful beauty to be found in the commonest objects, and of God's loving care over the humblest of His creatures.

◆

DRILL EXERCISES IN READING.

BY KATE L. BROWN.

Steps by which the child arrives at the written word.

1. He sees an object.
2. He pays attention to it.
3. He gains the idea for which the object stands.
4. He expresses this idea by the *spoken word.* He has learned to talk.
5. He expresses the idea by the written word. He has learned to read.

Point.—The child learns to read as he learns to talk, plus one additional step.

Application.—In teaching Reading, follow *in order* the steps by which the child comes to the *written word.* Add the fifth step mentioned above.

Apparatus. — Blackboard, crayons, pointer, box of colored rubber or worsted balls. Slate and pencil on the desk of every child in the class.

MODEL I.—OBJECTS FAMILIAR AND PRESENT.

Exercise I.

Teacher holds up a red ball before the children.

"What is this?" she inquires. "A ball"; "A red ball"; "A little red ball"; are some of the answers she receives.

"How many of you would like to see the written word *ball?*" Of course, all the hands will be raised. The word *ball* is written in large, clear script on the board. "What is this word?" "Ball."

"Gracie may take the pointer, and tell the children what word we have written." Gracie steps to the board, with some importance, and points to the word, saying "Ball!"

"Is what I have written just like this?" says the teacher, holding up the ball. "No, no!" cry the children "That is *word* ball on the *board,*" says Lilian, the bright girl of the class, "what *you* have is a real ball." "Lilian is right; so what will you say, Gracie? tell all about what I have written." "This word is ball," says Gracie.

"Look at this ball very carefully. What is its color?" "Red?" "What is red?" "The ball is red" "Find something else in the room that is red." "My sash is red," says Gabrielle, holding up a broad, fringed end." Arthur,—"The flower in the vase is red." "I've got on wed 'tockings," says Lulu, the baby of the class, who has only been in school a short time, and cannot talk plainly.

"I'm glad that you have found so many red things," says the teacher; and "*red*" is written a little to the right of ball. "What is this word?" "It is *red.*" "Who can show me the words we have learned, and tell us about them?" Lulu can tell red, but has forgotten ball, so Alex points out ball. "What can you say about ball?" "The ball is red!" cries Percy, led by the two words on the board. "What little word did you put with *ball?*" "The." "Now look, I'm going to write 'the ball,'" and the words are written below and at the left. "What little word did you put with red?" "Is." "Is red," is written below "The ball." "Who can read this little story about the ball? Gracie may try." "The ball is red"; reads Gracie. "All may try together." "Gabrielle may take the pointer and find '*the*'; Harold may find '*is*'; Lilian may point to the words, and call upon the children to answer."

"We have now finished this story about the ball, so I'll make this little mark after 'red' to *show* that we have finished. We always put this mark at the end of our stories." The period is made. "Read me the story again." "To-morrow we will make another story, but you must all remember this. How many would like to make the word 'ball' on their slates? Watch me; now you may try. See who can make the most words while I am getting your bead-boxes ready."

At the close of this first lesson, the result on the blackboard will be thus,

ball, red.
The ball, is red.

Words learned,—*ball:* name of an object.
red: name of a quality.
the: limits idea (ball) to one object.
is: connects idea (redness) to object (ball).

A distinction has been made between the object and the written name.

A complete statement in answer to questions has been gained.

Ten different sounds have been represented in the lesson.

Ten letters of alphabet used.

Sentence,—the unit of thought is gained.

First lesson in punctuation has been given by making the period, and showing its use.

HISTORY IN PRIMARY SCHOOLS.

BY JOHN J. ANDERSON, PH. D.

IV.

HOW IT WAS PROVED THAT THE LANDS DISCOVERED BY COLUMBUS WERE NO PART OF INDIA.

[Continued.]

Note.—A large outline-map of the world should be hung up before the class, and as the places occur in the story their location should be pointed out; Balboa's course should be traced, also Magellan's.

Teacher.—The islands between North and South America, and even the main land of South America itself, all these that Columbus had discovered, he supposed, as you have been told, were islands of India. This is what I meant when I said he never knew what they were. When he died, as he did, in Spain at the age of seventy years, after making four voyages to America, he still believed that the lands which he had discovered were such of the islands of India as were nearest to Europe. Don't suppose that he was the only person who held to this belief. Every one who had any opinion whatever on the subject believed in the same way, and for twenty years this error prevailed. At last, after John Cabot, in an English ship; after an Italian by the name of Amerigo, from whom America is named, had reached South America; and after Ponce de Leon had tried to find a fountain of youth in Florida, the truth was made known, and the man who made it known was a Spaniard by the name of Balboa. Already the Spaniards had begun to plant a colony at Darien, and Balboa was its governor.

Note.—Here let the location of Darien be pointed out; its direction from other places shown; what grand divisions of land are connected by the Isthmus; what mountains and ocean are west of it; etc.

One day, when Balboa was weighing some gold, a son of one of the Indian chiefs, a young man of proud spirit, struck the scales with his fist and scattered the gold in every direction. "If this is what you prize so much, that you are willing to leave your homes far away, and risk even life itself for it, I will tell you of a land where there is plenty of gold. Do you see those mountains?" he asked, as he pointed to the range of mountains on the south. "On the other side of those mountains is a great ocean, which may be seen from the top of the mountains; and all the streams that run down the mountains' sides into the ocean abound in gold. The kings of the country there drink out of golden cups; and gold is as common among the people there as iron is among you Spaniards here."

This speech, you may well believe, had a wonderful effect upon Balboa, and he at once began to make preparations to go to the mountains, though they were several miles away, climb to the top of them, and see for himself the new ocean beyond. With about a hundred Spaniards and a few Indians, he soon set out. Difficulties met him at every turn; tribes of Indians who were not willing to have him pass through their country were fought and conquered, and the weather was so hot that many of his men fell and could go no further. Still, day after day, over rocks and through forests, with those of his party who could keep up, Balboa continued his march; and at last the great leader was rewarded with the sight of the promised ocean, or, as he called it, the South Sea. From the top of one of the peaks he looked toward the west, and beyond the miles of rock and forest that stretched from his feet to the waters of the great sea, glistening in the sun, Balboa beheld the Pacific Ocean; and thus proved that Columbus had discovered, not the islands of the Old World, but the New World itself. Columbus was then dead. He had been dead seven years.

This was proof sufficient; but seven years afterward a celebrated navigator, whose name was Magellan, sailed from Spain. He commanded a fleet of five vessels. Crossing the Atlantic Ocean, he sailed through the strait at the southern end of South America,—the strait which has ever since been called by his name,—and came to the ocean which Balboa had discovered seven years before. The weather in the strait, as well as in that part of the ocean near its western part, is generally very boisterous, and many ships have been wrecked there; but Magellan was fortunate to be there at a time when it was very pleasant. The water was calm, or, as he described it, pacific, and for that reason he called the great ocean upon which he had entered the Pacific. Thus, you see, it was proved beyond all doubt,—first by Balboa, and next by Magellan,—that the lands discovered by Columbus were no part of India.

Are you interested to know what became of Magellan? Leaving the coast of South America, he sailed across the Pacific Ocean till he came to an island of India,—that India which Columbus had tried to find, and which he thought, up to the close of his life, he had found. With about fifty of his men Magellan landed; but soon a quarrel began between the Spaniards and the natives. A fierce fight followed, in which the natives used their rude weapons, and the Spaniards their guns till their powder was all gone, when they fled toward their ship. As they were running, pursued by the angry islanders, Magellan was killed. His companions, with difficulty, succeeded in getting to their ship. This ship was the last of the five with which they had started from Spain; the others had been lost. But it was commanded by a worthy captain, who proceeded on the voyage westward, passing around the southern end of Africa to the Atlantic Ocean, and thus back to Spain. This famous ship, you understand, sailed around the world; and this was the first voyage made around the world.

Note.—The route sailed by Magellan's ship should be carefully traced on the map. He was slain at one of the Philippine group, and this, of course, should be pointed out.

PRIMARY CLASS IN PHYSICS.

BY MRS. LOUISA P. HOPKINS.

II.

Teacher.—"Prescott, see how the gutters run to-day; the snow is thawing fast. Do you think of any work you can make that swift stream do?"

Prescott.—"I see it pushes a good deal of slush along, itself; it is doing its own work."

Ethel.—"Oh! Mrs. Hopkins, don't you remember all that you read to us, out of the *Fairy Land of Science*, about the water and ice and snow? They do wonderful great things that men cannot do."

Teacher.—"That is true, but they will, at the same time, stop and do a little job for us. If Holly should take a little wheel out, would the gutter-stream turn it for him?"

Holly.—"I guess it would. I should stick the wheel up in lumps of snow, so that it would just dip into the gutter, and the stream would turn it quick enough."

Teacher.—"Suppose it didn't turn as fast as you wanted it to?"

Prescott.—"I would make a dam, and a waterfall, and then it would go rushing."

Teacher.—"A great deal of work is done by men in this way, using the force of running or falling water to turn wheels. I have seen an immense wheel turned by water falling over a great dam, built in the Merrimac river, and this wheel, by belts, turned a great many wheels and spindles in a large cotton factory. Ethel, do you remember the windmills on the road to Nonquitt?"

Ethel.—"Oh, yes! Those great sails are turned by the wind, and they pump up the water to the top of the high frame, so that it will trickle down through all the branches laid over the frame and leave salt upon them. Mamma explained it to me one day."

Edith.—"I can make a windmill, myself."

Teacher.—"So you can; but you must try and see if you can make it do any work. You want to use the force of the wind. What a tremendous force it has! and the force of the air, as you push against it, is very great to resist you. You must think how you can use its power to resist as well as its power to move. Air and water are great forces of the earth, which man must learn to subdue. He must first find out how they will act, and then how to control and use them. The force of the earth, drawing all things to itself is another force we can use. Suppose two boys are throwing snow-balls. One boy stands on a level with the mark he aims at, but the other goes up on a high place and throws down; which is the wiser bov?"

Dolly.—"The boy who went up high, for it is easier to throw down."

Teacher.—"Yes, that boy got the force of the earth to help him. It is the force of gravitation. A man by the name of Isaac Newton first watched an apple falling from a tree, and thought and wondered about it enough to discover that the earth draws all things near it to itself with a force which he called gravitation; and afterward a great many other things were explained, by what he noticed and thought out of the way in which this force works. The earth has many forces; we probably have only begun to find them out. What we have already discovered have been discovered and observed and used, because some thoughtful man tried to think out the cause of what everybody knew but did not stop to think about. Once a boy named James Watt sat by his mother's stove watching the tea-kettle boil, and the steam lift and rattle the lid as it pushed to get out. He thought and thought about it, until he made a steam-engine; and you have some idea of how much work steam does now for man. It had just as much force before James Watt lived, but no one had taken the trouble to find out how it could work, or to set it to work; to tame it and to train it; to control and subdue it. So, besides all the muscular forces of the earth, there are the forces of the air, the water, and the solid earth for man to govern and handle, just as he drives the horse with bit and rein."

Carrie.—"You haven't said anything about electricity."

Teacher.—"No; I will say more about that force of the earth another time, but you may tell me who discovered it."

Carrie.—"Benjamin Franklin."

Teacher.—"Do you know who set it to work in the telegraph? 'No?' Well, it was Mr. Samuel Morse, an American, who invented the telegraph. We will talk more about steam-engines, steam-cars. and boats at a future lesson. Remember that wonderful forces are waiting, like restive horses in their stalls, for man to bring out and use. The discoverer finds them out; the inventor uses them. All is done by observing and thinking, watching and trying and contriving. The brain of man is the great power which God has given him to use, because he is the master of all and must control all; to make the air, the earth, and the water, and even the sun, moon, and stars, work for him. If you learn about these forces, and the ways by which they may be set to work, you learn the science called Physics."

OUR NOTE-BOOK.

SPRING.

"Spring, where are you waiting now?
Why are you so long unfelt?
Winter went a month ago,
When the snows began to melt."

"I am coming, little maiden,
With the pleasant sunshine laden;
With the honey for the bee,
With the blossom for the tree,
With the flower and with the leaf:
Till I come the time is brief.

"I am coming, I am coming:
Hark! the little bee is humming;
See, the lark is soaring high,
In the bright and sunny sky;
All the birds are on the wing:
Little maiden, now is Spring.

"See the yellow cowslips cover
All the slender willows over;
And on mossy banks of green
Star-like primroses are seen;
And, their modest leaves below,
White and purple violets blow.

"Hark! the little lambs are bleating,
And the cawing rooks are meeting
In the elms, a noisy crowd;
All the birds are singing loud,
And the first white butterfly
In the sun goes flitting by.

"Little maiden, look around thee,
Green and flowery fields surround thee:
Every little stream is bright,
All the orchard trees are white,
And each small and waving shoot
Has for thee sweet flower or fruit.

"Turn thine eyes to earth and heaven;
God for thee the Spring has given;
So mayst thou 'mid blessings dwell;
Little maiden, fare thee well."

— Anon.

In the April number of THE TEACHER we quoted from James L. Hughes, Inspector of Public Schools of Toronto, Canada, "Mistakes in *Manner* of the Teacher," with his comments thereon. We have been requested to give in the present issue his statement of the "Mistakes in School Management," and "Mistakes in Discipline." We comply with the request cheerfully, and regret that our limited space forbids our giving his comments upon these sensible and eminently practical statements.

MISTAKES IN MANAGEMENT.

It is a mistake to neglect the details of school management. Among the "minor" matters to which it is of *vital importance* to attend are the following: Lining the pupils at the close of all recesses and marching them in regular order to their school-rooms. Pupils should be taught to stand and walk with the head erect, shoulders well back, hands at the sides, and eyes to the front. It is wrong to tell pupils to "walk on their toes." They should be taught how to go up and down stairs. They should be made to stand up to answer questions, or to read. They should be taught to hold the book in the left hand when standing to read. All work should be kept far enough from the eye. If pupils are brought out in classes, they should stand in line, not lean against the wall, or on desks, etc. The passing of copy-books, pens, etc., should be done in a precise and orderly manner. Habits of neatness, cleanliness, and punctuality should be insisted on. No pupil should be allowed to leave his seat without permission. The pupils should have a uniform method of doing certain things.

It is a mistake to omit yard supervision. It is a mistake for the teacher to hold himself aloof from his pupils while they are playing. It is a mistake to be continually repressing the activities of childhood. It is a mistake to stand too near the class. It is a mistake to take hold of a pupil to put him in his place in line. It is a mistake to give too many demerit-marks. It is a mistake to censure trifling errors too severely. It is of the utmost importance that the teacher should never confound the accidental with the intentional, or thoughtlessness with design. It is a mistake to complain or grumble much. No teacher who scolds, or sneers, or grumbles, can ever have the sympathy of his pupils, and without it he can never control them, or secure their best efforts in their school-work. It is a mistake to allow whispering on the plea of "allowing pupils to assist each other." Whispering cannot be restricted to any limit. Children cannot teach each other. It is a mistake to allow disorder in the school-room during recess. It is a mistake to invoke higher authority except as a last resort. It is a mistake to confound giving information or evidence with tale-bearing. It is a mistake for the teacher to be late. It is a mistake to be careless about personal habits. It is a mistake to sit while teaching. It is a mistake to give a command when a suggestion will do instead. It is a mistake to allow pupils to be frequently troublesome without notifying their parents. It is a mistake to annoy parents unnecessarily. It is a mistake to show temper in dealing with parents. It is a mistake to dispute with an angry parent before the class. It is a mistake to make spiteful remarks before the class about notes received from parents.

MISTAKES IN DISCIPLINE.

It is a mistake to try to teach without having good order. It is a mistake to confound "securing order" with "maintaining order." It is a mistake to suppose that children like to have their own way at school. It is a mistake to think that order means perfect quiet or stillness. It is a mistake to try to startle a class into being orderly. It is a mistake for the teacher to try to drown the noise of his pupils by making a greater noise himself. It is a mistake to call for order in general terms, however quietly it may be done. It is a mistake to make too many rules. It is a mistake to be demonstrative in maintaining discipline. It is a mistake to speak in too high a key. It is a mistake to try to force children to sit still, even for half an hour, in the same position. It is a mistake to allow pupils to play in the school-room. It is a mistake to use a bell as a signal for order. It is a mistake to lose sight of the class. It is a mistake to be variable in discipline. It is a mistake to get excited in school. It is a mistake to be satisfied with order which lasts only while the teacher is present. It is a mistake to give an order without having it obeyed by all to whom it is given. It is a mistake to treat pupils as though they were anxious to violate the rules of the school. It is a mistake to ridicule a pupil. It is a mistake to punish without explanation. It is a mistake to whip for disciplinary purposes merely. It is a mistake to whip pupils in a merely formal manner. It is a mistake to punish by pulling a child's ears, slapping his cheeks, etc.

"A wonderful thing is a seed,
The one thing deathless forever!
The one thing changeless,—utterly true,—
Forever old and forever new,
And fickle and faithless never.

"Plant blessings, and blessings will bloom;
Plant hate, and hate will grow;
You can sow to-day,—to-morrow shall bring
The blossom that proves what sort of a thing
Is the seed, the seed that you sow."

The power of education, it has been rightly said, is inversely as the age of the child. The younger he is the more susceptible is he to the influences that surround him. The germs of truth planted in the mind and heart of the child by the faithful teacher, during the first year of school-life, are like the seeds in the waiting earth in spring-time. They are sure to bring forth fruit of the same general character as the seed sown. Nature intends the periods of childhood and youth to be periods of happiness. She designs that enjoyment should be the rule; it comes spontaneous. and is stimulated by the senses; "pleased with a rattle, tickled with a straw," is substantially an accurate statement of the philosophy of early childhood. It has its pains and little griefs, but they are only temporary; the elasticity of its nature throws them off readily and leaves it waiting to be pleased. Just here the intelligent parent and wise teacher should begin to study the laws of childhood, and "plant blessings" that will bloom again. If all teachers could feel as they come daily before their group of pupils, with waiting young hearts and absorbent minds that their influence was never to be lost upon these children, they would, we are sure, scrutinize all their acts and words, and strive to make every young life truly happy. For true it is,—

"Never a word is said
But it trembles in the air,
And the truant voice has sped,
To vibrate everywhere;
And perhaps, far off in eternal years
The echo may ring upon our ears.

"Never are kind acts done
To wipe the weeping eyes,
But like flashes of the sun,
They signal to the skies;
And up above the angels read
How we have helped the sorer need."

The many hearty commendations that reach us of the inventive Free-hand Drawings, announced on another page of THE TEACHER, induces us to invite attention to them in the "Note Book." They are prepared by W. N. Hull, teacher of Drawing in the Iowa State Normal School, Cedar Falls, Ia. They consist of ninety drawings in all, upon *three* sheets,—thirty on a sheet. They are mailed by Mr. Hull at twenty-five cents a set, or for $2.00 per dozen.

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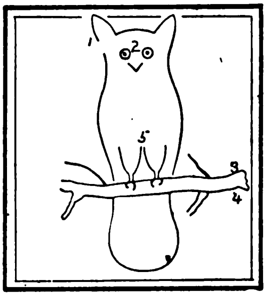

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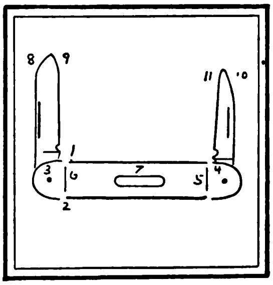

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HOW "WILLIE" WAS WON.

BY LIZZIE KELLOGG.

'Twas a trim little figure, with an anxious, eager face, that sprang from the lumbering stage into the door-yard of a neat, white-faced country school-house. It was Monday morning, the first day of the term; and in the ride of an hour and a half that had brought her to her work, the teacher's heart had been filled with busy plans, earnest purposes, and bright, loving thoughts of the charge that was to be hers through the four months of a Summer school. She had woven many a fancy, and dreamed happy, earnest dreams of the faces that should look up to hers, not one of which she had yet seen; of the little wayward hearts that she hoped to lead into strait paths.

As she stepped up the walk to the door, laden with her little round clock, her books, and various effects, she felt a great tremor of desire as to how she would appear to the little flock that were gathered around, filling the steps, peering out of the windows, standing with open eyes and mouths, intent only upon the new teacher. In her own thoughts there was a halo about them, every one, because they were to be *her* children, and a strong hope, born of youth and conscious rectitude, that before long she would win their hearts.

She was a trifle disconcerted when the stage driver, with well-meant but ill-timed jocularity, sang out to the little crowd, "Boys, get your coats off ready for a whipping," for she had a keen sense of honor, this sensitive teacher, and of the individual right of each child to respect and trust till proved to be unworthy, and her soul repelled the implied slur upon their loyalty and the suggestion of her willingness to inflict suffering upon them.

As she passed into the school-room she knew the mental measurement that was in process in the shrewd little observers before her. She knew, too, that much depended upon her power to meet it. With bright, cheery decision she glanced about her school-room, and laid aside her encumbrances, with quick thoughts of little ways in which she could brighten and adorn the room which was for so long a time to be her realm. She smiled here and there upon the whispering groups, noticing, meantime, one boy somewhat larger than the rest who, through the dignity and superiority of a silver watch and chain, seemed their acknowledged leader.

She had been told that she had launched forth upon a hard undertaking; that the teacher preceding her had failed most signally in all attempts to control the various elements dominant in the school; and it was with many heart-beatings that she stood quietly before them, after the tinkling of a little bell had scattered the groups to their chosen seats, and gathered in the more timid ones who were lingering about the door.

As a girding to her own strength, and with honest faith in the help there offered, she took her Bible and read, "I will lift up mine eyes unto the hills, from whence cometh my help. My help cometh from the Lord which made heaven and earth." After reading, she quickly proceeded to arrange, enroll, and classify. Her intuition told her that the less of specified commands the better, and the more of that grand all-embracing rule *do right*,—a rule binding alike upon teacher and pupil.

The day passed on, and with the next came a few premonitory symptoms of disturbance, a manifest desire on the part of some to bring to an issue the question which ever arises when any new teacher claims power,—the question whether the one is to be master or the many,—and which must ever be settled by force of character or of muscle.

By carefully studying her children, individually as far as possible, divining their little dodges and manœuvres almost before they had really conceived them; meeting one who was inclined to wrong by quick strategic kindness; another by unexpected firmness in some little error that was only intended as a prelude to a greater; infusing into the school by her own presence, a something unusual of individual merit and personal ownership in what is good and right,—she saw, to her joy, a change passing over the children, a determination to at least postpone, if not abandon, their insurrection against good order and wise discipline.

Besides the boy of the silver watch, she had closely observed as one who might cause trouble another, several years younger, wearing a face of evil and defiance that mingled strangely with another look of much possible good. All through the first week and the second the good and the ill seemed balancing in his mind, and just as she felt that the good would prevail, a trifle occurred to anger the boy. With the anger came disobedience, and with the disobedience the teacher's word that she *must* see him alone, after the rest had gone.

With the hour of dismissal Willie, too, arose as if to go despite all commands, till the light step of the teacher close beside him, and her hand upon his shoulder, stayed him. Avoiding all explanations or reproof till every child had gone, she then took the seat beside him and listened; listened till his anger and self-justification had been spent, and then saw that, with the quick rebound of passionate natures, the good was again in the ascendant.

Now came *her* time for words and quiet, helpful strength; and, looking thus into the heart of her boy, she saw the depths of good, the real gentleness he possessed that, like some tender plant, had been covered by the rank weeds of neglect and misunderstanding. She saw, too, alas! that in the home-control, to which he must yet for many years be subject, lay much of the evil and mistake that so sadly marred his life. For what is sadder than a child-heart subject to parents that understand nothing of its real life, or of those magic touches that will bring to play the best in his soul!

The boy's joy and astonishment at the new cords that were drawing him were sufficient to keep the good active, the evil dormant, for many days. But one sad day he again disobeyed; and again at night the teacher sought for the best, and received the penitent promise that he would "try terribly" never to disobey her again. This time the teacher said, "But, Willie, if you do again offend in this way, shall we understand that I am to punish you? I fear it would not be right to excuse it again without punishment." Willie's "Yes, ma'am," was low, but very candid and sincere, for in the boy's heart had sprang up a great love for the teacher that had met him so gently, and a feeling that, "Yes, even if she should punish, it will be all right."

The first week of the term, while the teacher was yet a stranger, Willie's mother,—a woman zealous of good works in many things, but sadly astray in the management of her boy,—met her one evening with the remark, "Well, you've got a hard lot to manage, and my boy's the worst of 'em; hope you'll get a rawhide the first thing?" A quick intuition sprang to the teacher's mind upon hearing this remark, and a silent resolve, very strong and very tender, that he should be shielded from every blow, if it were possible to secure obedience in any other way.

The days of the term sped on; flowers and growing plants crept into the school-room; an occasional picture found its way to walls that had ever before been bare. A box of earth, filled early in the term with precious seeds, planted, watered, and watched by the combined enthusiasm of teacher and pupils, had blossomed forth into a wondrous wealth of joy and beauty, shading with its tender leaves a whole window of dazzling sunlight, and awakening in the minds of the children a love unfelt before for the dear, dainty, pink and blue blossoms of that charming flower, the morning-glory.

All thoughts of insubordination had long since vanished. Child-confidences of wrong, little notes of penitence and love, frequently found their way to the teacher's hand or desk, from loving, conscientious hearts, and were quickly answered by the tenderness of love that forgives and reaches out to help.

The Summer days were nearly gone, and they had grown, teacher and pupils, very near each other. Willie, though still to his mother and to others willful and disobedient, had been to his teacher loyal and true, and she thought sometimes, with a smile, of the "rawhide" that had never been used, and of the will that had met hers with submission but had no need of being "broken" (?) One day, toward the last of the term, when all fear of his disobedience had gone by, the teacher looked up and saw Willie deliberately engaged in the forbidden thing,—to all outward seeming openly and willfully disobedient. An amazed look of inquiry and pain passed from the teacher to the boy. No words were spoken to convey any knowledge of the wrong to the school; but in a short time, passing into the hall, she said, "Willie, will you come here a moment?" With the door closed and themselves alone, the first words were, "Willie! Willie! did you forget?" "No, ma'am, I didn't forget," with a little sigh, and the tears slowly coming, "I just did it." "Why, Willie! remembering what we said last time?" "Yes, ma'am,"—a full sob now. "Willie, dear, can you feel kindly to me all day, knowing what must come to-night?" "Yes, ma'am." They passed into the school-room together. Never were they so dear to each other; never, through the whole term, had they been so sad!

The weary hours of the day dragged on, marked only by unusual kindness and gentleness from Willie to the teacher. A telegraphic sympathy passed between them all day, though to neither did there seem any possible way of escaping the punishment. At last every child had gone but the one the teacher loved so much. A silence fell between them, broken only by a sob from Willie as he sat at his seat with his head lying on his desk.

'Twas no fear of suffering that caused his tears. He often had received from his father far heavier blows than any the frail hand of his teacher could give. 'Twas something else that suffered! There had grown up in his heart, as the Summer days had passed, a something he had never felt before; a loyalty, a boy-love for his teacher that was almost a passion in its strength. He had gathered for her the sweetest Summer-flowers. He had been her boy-knight in little boat-rides on the river. He had listened while she told him of the tender Father's love to all erring and wayward ones, and while from others such words were naught to him, from her lips they had been helpful and dear.

At last the teacher's voice broke the stillness with words that were soft and low,—"Willie, will you come to me?" He came close to her side, confidingly, penitently. Twilight crept in with softened light. "Willie, what shall we do?" "Oh, teacher, you'll have to punish me!" "But, Willie, I've been so proud not to, and you've been so kind to me." A great sob from Willie. "O Willie! if we could possibly be true and let it go, but I don't think we can; do you?" "No, teacher." Another great silence. "Willie, I cannot possibly do it, and yet we must be perfectly true." An inquiring look from Willie. "I can see only one possible way out of it: I *cannot* strike your hand with the ruler,—you must strike mine." A great tempest of sobs from Willie. "O teacher! teacher! I cannot; you may whip me all night, but I cannot touch you." "Willie, I shall suffer less that way. I think it must be done; I ask it of you, and then we shall be quite true and right." The persuasive love and controlling will of the teacher at length won from Willie this great obedience, and though for each the trial had been severe, they came forth from it, the teacher and her pupil, with a love so strong and a strength in doing right so sure, that neither of them would have had the trial less or the way more easy.

As the next morning's sun, with glad, bright light, brought together again the teacher and her little flock, none came with happier step or face more bright than the Willie of the night before, as he bounded to her side and triumphantly put into her lap three apples, rosy, round, and red, the delight of the school-boy heart.

THE REAL SCHOOL.*

BY MISS REBECCA D. RICKOFF.

VI.

TRAINING IN SCHOOL-WAYS.

THE FIRST LESSON.

The teacher tells a story: "Once there was a little girl who used to come to my school, and her name was Emma. Emma had beautiful, bright eyes, and long, soft curls. She used to wear a blue dress, and pretty, clean aprons. She was a good little girl, and when I told her how to sit in school, she would,—shall I show you how she used to sit in school?" The teacher walks to the platform, followed by many curious eyes. She sits down in a chair, and *shows* the children "how little Emma used to sit in school." She lifts her head erect, throws back her shoulders, and places her feet near together. She performs these actions slowly, separately, and in a manner to impress the children with the importance of what she is doing. She says: "*This is the way little Emma used to sit in school.* You may all sit this way." The children sit up straight, but some have their feet sprawling, and others have their shoulders drooping. Without reproving any, the teacher points out with approval those who are sitting well. "Johnny is sitting right. That is the way, Mary. And this little girl, whose name I have forgotten, is sitting almost as well as little Emma herself. What is your name, little girl?" The teacher talks to them for a time about something else, and then says: "Now, children, let us try again, and see if you can *all* sit just as well as little Emma used to sit." She repeats exactly the same actions; but this time, as she makes the motions, she says: "*Heads up! shoulders back! feet together!* Ah! that is well done. Almost all of you sit well this time. Look at Charlie. How straight he sits! See how Ellen holds up her head; and Willie, I see, has put his feet together very nicely."

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"Now would you like to have me show you something else that little Emma used to do? Watch, now, and see if you can do it, too." She slowly brings her hands together, and clasps them, fingers interlaced, and holds them out on a level with her forehead. She holds them there long enough for the children to see what she has done, and to try to imitate her. She will, perhaps, have need to show them more than once how to do this. Then she places her clasped hands on the edge of the table, and has the children imitate that. She now passes quickly down the aisles, nods, and smiles approval to those who are sitting properly, approaches those who have not obeyed her, aud gently places the little bodies in position, saying simply and kindly, "*This is the way to sit in school.*" When all are in position, she stands before them and says, "How pretty it looks to see so many children sitting orderly in school! *This is the way to sit in school.* You may all say that together." She trains them in repeating this sentence in concert, until they can do it well.

The above is one of a series of lessons which has been prepared upon this subject. Among others the series comprises the following: How to stand in school; How to rise in school; How to sit down in school; How to walk in school; &c. It is not the intention of the author that these lessons shall be understood to contain just the "what" and the "how" of such exercises in all school-rooms, but that they shall be accepted rather as mere illustrations of the spirit and method in which children should be trained to habits befitting the school-room

Each time the children are trained in a lesson of this kind, it should be given in the same order and similar manner, because it is only by constant repetition of the *same* thing that the perception in the child's. mind becomes a clear conception, an idea which he is able to grasp and hold. And it is of the utmost importance that every such physical training lesson should be accompanied by a training lesson in the use of language, a putting into words and into complete sentences the experience gained through the *exercise of the body.*

ZOÖLOGY FOR THE LITTLE ONES.

BY CLARABELLE GILMAN, JAMAICA PLAINS, MASS.

III.

THE SPIDER.

The object in this lesson is to show what children may discover by a good use of their eyes, with regard to a little creature that may be seen everywhere at this season of the year. We take a long leap from the sponge, that we studied last, in order to take up some animal that can be observed equally well by the dwellers on our New England coast, and by those whose homes are hundreds of miles from the broad Atlantic. We confine our attention in this lesson wholly to our native spiders, and to the most common only of those, leaving all the interesting foreign species until this part of the work has been done.

If the children are not too young, they can assist the teacher by catching large spiders, which may be kept in alcohol until the day of the lesson. One or two of the common round-web spiders should also be caught and put in boxes covered with glass, so that their habits may be carefully watched. Just before the lesson, we remove the spiders from the alcohol and pin them to little strips of cork or of pine wood.

We wish to draw out first, what the children have already learned by watching the spiders kept in the boxes; and secondly, what they can see by a nearer study of the alcoholic specimens.

"What did your spider do when you put it in the box, Abbott?"

"It began to spin just as quick as I put it in."

"What is it, Gertrude?"

"My spider spun ever so long after I put it in the box, till it had made threads running every way, all across it."

you can imagine. These tubes are full of a sticky fluid that looks very much like the white of an egg. There is a hole in the end of each tube, and when the spider wants to spin, it rubs one of its hind-feet over these tubes, and so draws out this sticky fluid. But as soon as the fluid is drawn out of the spinnerets, it hardens in little threads, as molasses does when you pull it after you have boiled it just long enough to make candy. Children, I have here a box in which a spider has spun a great many threads. I will take up one of the threads on the point of my pencil, and hold it up before you. You can scarcely see it, it is so small; yet this fine thread is made of hundreds of smaller threads, that joined together as they came out of the little tubes in the spinnerets. I don't think we can spin such threads as these, even with the wonderful machines in our factories. When men want the finest possible threads to be used in the most delicate instruments, they have to go and get those that the spider has made."

This description of the spinnerets is followed by an account of the way in which the round-web spider spins her web. Finally, the children are told to look for the silken egg-cases hung up in barns, or nicely tucked away under sticks and stones.[1]

FIRST STEPS IN WRITTEN LANGUAGE.

BY F. B. GREENE, A. M.

VIII.

"The primary teacher," who has followed month by month these articles on written language, may have obtained some hints and suggestions as to the methods to be employed in teaching a child to write. Methods alone are of little practical value, however, unless they lead to satisfactory results. The success of a method can be demonstrated only by testing it. The sincere teacher will seek for those tests which are trustworthy, and will not be satisfied with those which are merely superficial.

The ordinary examination of a class in Reading is no real test of its ability to read, for as the pieces selected are usually familiar, it is more of a test of memory than of reading. A less brilliant but more truthful exhibition of progress would be secured by requesting the class to read selections which, to them, are entirely new.

The opportunities for observing the child's proficiency in the use of written language are many, and the teacher who would know at all times what course to pursue next, will constantly test the real ability of the child to express his thoughts in writing.

At the beginning, of course, the lessons consist almost entirely of copying, and there will be little chance for any individuality; yet even here the copying itself need not be the only test. The children may be made to examine and criticise one another's work. They will learn rapidly by noticing the mistakes and omissions of their companions, besides acquiring facility in reading different styles of writing.

For some time the children write only the words and idioms which they *see* either in their books or on the blackboard. Their knowledge of written forms comes to them through the eye; but as these forms become more fixed in the mind, new tests present themselves. The copy may be erased, and the class requested to write from memory. If the mental picture of the word or sentence is distinct, this will be copying from memory. They may be told to write a sentence which was placed upon the board yesterday. This will be something more than copying. The sentence may be dictated by the teacher. This will require a translation of the spoken into the written form, and will show that the latter is actually becoming a medium of expression to the child.

When he writes rapidly and readily from memory or dictation, the teacher has ample reason to be gratified. The foundation is secure, and the child is prepared for a higher course of lessons than those considered in these articles.

It will be well not to confine him too closely to the sentences which he may find in his book, or to those which the teacher may have prepared for him, but to allow some scope for originality by encouraging him to write very short descriptions of objects near him, of actions which take place around him; in fact, by expressing, to the best of his ability, anything about which he would be apt to talk.

The great secret of success is to create a genuine relish in the minds of the children for this exercise. It will increase as they see something real and practical in their work. When the consciousness that they are expressing thought overcomes the fatigue of muscular action and mental effort required in making and recognizing the written forms, this exercise will become an enjoyable one. It will no longer be approached with dread and disgust. The more the attention to form and method is repressed, and the nearer the frequency of writing approaches that of oral intercourse, the more satisfactory will be the results.

PRACTICAL LESSONS IN THE KINDERGARTEN.

BY MRS. MARIA KRAUS-BOELTE.

XV.

THE SIXTH GIFT.

The Sixth Gift consists of a cube, of the same size as the cube of the Fifth Gift, divided into twenty-seven oblongs of the same size as those of the Fourth Gift. Three of these oblongs are divided lengthwise, each into two equal square pillars, and six oblongs are divided crosswise, each into two squares. As the Fifth Gift was an extension of the Third Gift, so the Sixth Gift is a sequence and extension of the Fourth Gift.

The first thing to be studied with this gift is, the relations of the new parts (pillars and squares) to one another, as well as to the oblongs and the whole part, the cube. The child may arrange the different parts of the gift, each kind by itself, and then count the number of the bricks, squares, and pillars. The surfaces of the different parts are counted and compared with each other, and the bricks, squares, and pillars are placed on their different surfaces. Thus the child will become sufficiently acquainted with this gift, and may pass over to independent work.

Again, three kinds of forms can be built or laid with this gift: 1, objects we see around us; 2, forms of symmetry; 3, mathematical forms. By directing the child how to build or arrange its material, mere mechanical working is prevented, and a clear conception of forms and bodies, of their position, number, proportion, etc., is created. This does not, however, exclude free building.

Children will reproduce or build what is most familiar to them,—houses, churches, bridges, furniture, a village, etc. The child may begin by making different kinds of seats, tables, baskets, wells, shafts of a mine, bedsteads, etc., and then, according to what has been made, a conversation on chairs, tables, basket-making, etc., may prove instructive. All the parts of this gift must again be utilized for the form.

A form may be built by directing the child, for instance, in the following way: Make of six bricks lying flat on the largest surface an oblong, which is six inches long, two inches broad, and half an inch high. Place upon this another oblong of equal size, but use for this *all the squares;* this will represent the seat of the sofa. For the back of the sofa, take six bricks and form of these an oblong six inches long, two inches high, and half an inch broad; push this close up to the back of the seat. For the sides of the sofa use four bricks, form *two* squares of them, and stand these directly against the sides of the seat; fill up the corners between the back and sides each with a pillar, and place a pillar on either side of the sofa-seat to represent a cushion, and the sofa is finished. Two pillars and two bricks are left, and the children may try to represent with these a table before the sofa.

In a similar way the children may be directed, or direct themselves, to make a monument, a stoop, a cross, a house, a villa, a garden-house, the stable, a stair-case, etc.

Little songs may be connected with the work; for instance,—

> "I'm but a little man, 'tis true,
> A stair-case I can build for you.
> I'll make the stair-case strong and high,
> My hands are small, but I will try.
> I need not even a little nail;
> If care I take, I cannot fail."

In order, however, to develop the child's faculties, the true way to pursue is that the child should not mechanically *imitate* forms, but rather be directed to represent with the given material whatever its desire or inclination may suggest. Therefore, free building should be encouraged. The rule to converse about the forms represented, to connect them in a story, finds particular application in building objects we see around us.

In producing forms of symmetry, let the children commence by enclosing space with three, four, five or six equal pieces, and then build or ray-out from these. If the kindergartner succeeds in combining *artistic* and tasteful designs with *geometrical* forms, additional interest will be secured. The proper way to develop forms of symmetry is to arrange the parts symmetrically, so as to make a four-sided form, and then shift the parts according to the law of opposites,—*i. e.*, keeping the opposites always alike. Thus the four-sided form will remain four-sided, but can also be changed into a two-and-two-sided form. The three-sided form can easily be changed into a six-sided form; the five-sided form may be made ten-sided, etc.; but in all these changes a central point should be retained. Other changes can be made in these forms by placing the bricks, squares, and pillars upon their different surfaces.

The beginning in the mathematical forms can be made by letting the child to find out *how many different kinds of oblongs* can be made with the different parts of the Sixth Gift, or how many different kinds of squares can be made. Also, the children may find out how many triangular, square, pentagonal, etc., spaces can be enclosed with equal parts of the Sixth Gift.

The instructive part in Froebel's Gifts and Occupations of the Kindergarten consists in this, that the different kinds of material offer an opportunity to make similar observations, though under changed conditions, whereby a uniform and tiresome repetition is avoided, and ever new interest is awakened. This accustoms the child to find, unawares, the similar in the dissimilar, the homogeneous in the heterogeneous, unity in manifoldness, the connected coherent in the apparently unconnected incoherent.

WORD-PICTURES.

BY MRS. SARAH M. WYMAN.

IV.

Teacher.—"Daisy Danforth is our subject to-day. Children, what have you to say of Daisy?" Nine hands fly up, like sky-rockets.

Teacher.—"Sarah?"

Sarah.—"Daisy has lovely eyes."

Daisy is too sensible to be flattered by a school-girl's hackneyed expression, and turns toward the teacher with a look of disgust on her intelligent face.

Teacher.—"Anything to be said before we write this?" All silent. "Sarah, will you tell me what there is about Daisy's eyes that leads you to call them lovely eyes?"

Sarah. (*Hesitatingly.*)—"I have heard some of the girls say so."

Teacher.—"I saw a beautiful rose this morning. Children, what do you know about the flower I saw?"

All silent; some thoughtful. At length Daisy says, "I know it was a rose, and that's all."

Teacher.—"Had the rose-bugs eaten off any of the leaves?'

Some answer "No!" others, "I guess not"; several speaking at once.

Teacher.—"Mary, how do you know they had not?"

Mary.—"You said it was beautiful; and it would not be very beautiful, if the bugs had eaten it."

Teacher.—"What kind of a rose was it?"

All.—"We don't know."

Teacher.—"What color was it?"

All.—"Don't know."

Teacher.—"If I should bring in ten roses, could you tell me which was the one I saw this morning?"

All.—"We couldn't tell."

Teacher.—"Then, is 'I saw a beautiful rose' a word-picture?"

Mary.—"Picture of a rose."

Teacher.—"'She has lovely eyes.' Of what is that a picture?"

Several laughingly answer, "Of eyes."

Teacher.—"Whose eyes?"

Most of the class answer, "We don't know." One thoughtless, careless girl says, "Daisy's."

Teacher.—"If I wish you to tell which one of ten roses I saw, what shall I do?"

Mary.—"You must tell all about it,—its color, and what kind of a rose it was."

Teacher.—"If I wish to make a picture of a person's eyes, shall I tell what others say about them?"

Little faces assume a knowing look, and turn toward Sarah, as if they would say, "Don't you see that is not right?" Finally Mary says, "You must look right at the eyes, and then tell what you see."

Teacher.—"That is exactly what we should do whenever we want to make a good word-picture of anything: look right at it, and then tell what we see. So now you may look at Daisy, and tell me just what you think of her eyes; you can answer in turn if you have anything to tell."

Mary.—"They are brown, but yellowish; can we say golden-brown?" Teacher nods assent.

Julia.—"The lashes look just like little, narrow, brown silk fringe."

Helen.—"Can we tell what we saw some other day, but don't see now?"

Teacher.—"Yes, if you remember it."

Helen.—"Well, it was one day when Edith made a mistake in her geography, and Daisy raised her hand to correct it, and her eyes looked like the pansies in,—in my garden when the dew is on them, only I,—I never found but two such brown ones."

The similes are now exhausted, and the remaining girls have little to say.

Teacher.—"Now, children, just think a moment, whether you would like to commence Daisy's picture by telling about her eyes." All are silent. "Helen, how did our first word-picture commence?"

Helen.—"Grace has blue eyes."

Teacher.—"How many have read *Little Women?*"

This book is a favorite with the girls, having been used in the reading-class, and all hands are raised.

Teacher.—"What would you have thought if Miss Alcott had commenced the chapters in some such way as this?

'First Chapter.—Jo has blue eyes.'
'Second Chapter.—Meg has lovely brown eyes.'
'Third Chapter.—Beth has large gray eyes.'

Would you like that way of beginning all the chapters in a book?"

A general look of disapproval and shaking of the head.

Teacher.—"Why not, Mary?"

Mary. (*Thoughtfully.*)—"It wouldn't sound nice to have them all commence alike."

Teacher.—"That's it. Do you think it would sound well to have the *word-pictures* in your books all commence alike?"

Evidently all are convinced that there is a better way.

VOCAL CULTURE.

BY MRS. J. M. LORD.

VI.

"What method shall I take to overcome the habit of pronouncing words that have a resemblance in sound to other words, and yet are not the same?" This query comes from a teacher who has had experience and success for many years. The question is somewhat ambiguous, but I will reply, to the best of my apprehension of its meaning.

I think the pupil is deficient either in hearing or perception. Prof. William Russell, who was my first teacher in elocution and vocal culture, told me that he often found pupils who were thus deficient, and, said he, "I call it a parallel with color-blindness." He assured me that it could only be overcome by faithful, persistent effort on the part of both teacher and pupil.

A few instances have come under my observation. One was an instance of this defect in a young lady of sixteen years of age. The teacher had often found it needful to correct her pronunciation of some word, and had found it a failure on his part to make her apprehend his rendering of the word. He had decided in his own mind that it was, perhaps, obstinacy on the part of the young lady, or a dislike to being corrected in her reading-lesson so often; he resolved to bring the matter to an issue. There occurred in her selection the expression, "O Absalom! my son"; she read, "O Abslmon! my son." He corrected her over and over again, giving her the perfect example, comparing it with the imperfect; indeed, he left no effort unmade to show *her the*, to *us*, very prominent mistake. Yet she could not see it, and the teacher became convinced that it was of no use to contend; she either had almost no power of perception of correct sound, or she was deficient in hearing.

I have no doubt it was one or the other, and either would be sufficien to give the pupil a great deal of trouble, if neglected and allowed to become fixed, as it had in her case. And this brings the matter to the point, that it is *very essential* that the teacher of the *young*, in our primary schools for instance, should watch for *this* and all other defects in their pupils, and when they have discovered any one, set about it at once to break it up or overcome it.

A few years since I had in my school a little girl of about seven years of age who was in the habit of calling some words by strange names, and I did not for some time think what her difficulty was. I had supposed she could not talk plainly, or was perhaps a little babyish in her manner of speaking, until one day she was reading in the *Second Reader* (and she was a good reader for her age), when she came to a sentence that contained the word "night-gown"; she called that word "*knock-down.*" I called her attention to the word, and desired her to read the sentence again; she did so, calling the word the same. I then asked another member of the class how *she* would pronounce that word; she replied at once, "night-gown." I requested the first one to listen to the last pronunciation of the word; she did so very carefully, but when I called upon her to give the word, she said "*knock-down.*"

I was mystified for a few moments, when all at once it flashed upon me that *here* was an example of good Professor Russell's "*color blindness*," or its parallel. Then I set myself to work to correct the defect. I found it to be true in her case, that she could not distinguish sounds of *letters* or certain combinations of sounds, and the word that had been under consideration was a good example to use.

I commenced with a lesson in articulation, taking up the vowels with *a*, giving illustrations of the power of the letter, both *long* and *short*,—in fact, going over, step by step, with the lessons that have been given in THE TEACHER the past year. I went from this drill to that of syllabication and *word-building;* and so I persevered with her until she *could say* "night-gown" plainly. Yet I do not think it sounded to her *just* as it did to other members of the class.

By the way, I went over the lessons with the *whole class*, so as not to make her infirmity too prominent, and thereby grieve her, as she was a sweet, obedient, and loving little girl; and I do not think teachers can be too careful not to wound the sensitive little ones by making *theirs* an isolated case. These cases are not common, and with care can be greatly assisted and a mechanical method of pronouncing be adopted, which corresponds to the mechanical performances of some musicians, —*correct* but *stiff.*

Exercises in alliteration are very useful to aid in this work of correcting tone. I will give a few examples:

Alice and Anna are adding answers.
Bertha brought bright branches.
Carlo can carry Charlie's coat.
Ducks dive down deep.

The teacher will find these exercises invaluable in correcting various other imperfections in speaking or reading.

I may not have apprehended the difficulty of the teacher who requested me to suggest a remedy for her trouble, but I hope it may be *the one she needed.* I will take up other subjects of inquiry as often as I have opportunity.

I will give the following little poem for a recitation:

Whatever you are be brave, boys;
The liar 's a coward and slave, boys;
    Though clever at ruses
    And sharp excuses,
He's a sneak and pitiful knave, boys.

Whatever you are be frank, boys;
'Tis better than money and rank, boys;
    Still cleave to the right,
    Be lovers of light,
Be open, above board, and frank, boys.

Whatever you are be kind, boys;
Be gentle in manners and mind, boys;
    The man gentle in mien,
    Words, and temper I ween,
Is the gentleman truly refined, boys.

But whatever you are be true, boys!
Be visible through and through, boys;
    Leave to others the shamming,
    The "greening," and "cramming";
In fun and in earnest be true, boys

◆

— Gratitude is the music of the heart when its chords are swept by kindness.

PRIMARY SCHOOL OCCUPATIONS.

BY IDA M. GARDNER, PROVIDENCE, R. I.

II.

CARD-PICTURES.

These furnish interesting exercises. Instead of pasting the pictures in a book, put them on bits of card-board. The children will furnish you with that if you ask for old boxes or covers.

Distribute the card-pictures, and let each pupil write on his slate the name of everything seen in the picture. At the first trial he will probably write 'wagon' without any thought of the wheels, the hubs, the tires, etc.; or 'boy,' without mentioning the parts of the body, or articles of dress seen in the picture.

Write upon the board all the different words found, and assign them for a spelling-lesson. If the pictures are of ordinary home scenes, you will probably get more words of daily use than in a fortnight's use of the spelling book.

The card-pictures furnish another exercise valuable as an introduction to composition-writing. Let each pupil write upon his slate the story of what he sees in the picture. The teacher may ask a few questions by way of suggestion.

Suppose that the picture is of a boy fishing. Why did this boy go fishing? Has he been fishing all day? Is he having a good time? The children will give very different accounts of the same picture. One says, "This boy helped his mother all the morning, and now he is enjoying his holiday; he looks very happy." Another says: "This boy has played truant. He thought it would be fine fun to go fishing instead of going to school, but he isn't having a good time. He feels guilty, you can see it in his face."

Closely connected with these are dissected maps and pictures. One old geography, or an old railroad-guide, will furnish a number of maps, to be pasted upon card-board and cut in variously-shaped bits. Pictures may be used in the same way.

THE BATTLE OF WORDS.

This will furnish a means of employment for several at the same time. It consists of a box of letters, bought for a small sum or easily made. Many sets of vowels are required.

The teacher may give the letters of a certain word for a pupil to find the word. Or give a number of letters for the pupil to form into as many words as possible, writing each upon the slate when found, and using the letters again in different combinations. The children will enjoy making over the spelling-lesson, if they "play make a speller for other little children."

COLOR-LESSONS.

Colored cards, bits of silk, or cards wound with worsted, will furnish the necessary material.

Give a card to a pupil and let him write upon his slate a list of articles of the same color. Correct the list, and then teach the color given him. Review and drill.

Give the various reds to be arranged upon the desk, with the "reddest red" in the center, the darker reds on the right, the lighter on the left. Then teach 'standard red,' 'shade,' 'tint.' Proceed thus with the various colors.

Let the pupils select, two by two, those colors that look well together. Teach thus the harmonies of color.

The object of such lessons is evident,—to give a knowledge of color and its harmonies, and to cultivate the taste. Such lessons may also aid in relieving color-blindness.

◆

DRILL EXERCISES IN READING.

BY KATE L. BROWN.

MODEL I.—OBJECTS FAMILIAR AND PRESENT;

Exercise II.

The teacher calls out her class.

"I have something for you," says Lulu. "I found a red leaf, on the way to school this morning. The ball is red, too."

"Ah! Lulu has been thinking of the story we made yesterday. That is good. I wonder if any one else has been thinking."

"My papa made '*ball*' on a piece of paper, and then I made it many times," says Harold.

"I can read," cries Grace. "I told papa that I could read, 'The ball is red,' and he didn't think that I could; so he wrote it on my slate, and I read it, and told him all the words, skipping round and every way."

"I am so glad that you did not forget our story. I will write it again. Have I left anything out?"

"The children looked at the board in silence. Finally, Lilian raises her hand. "You've left out the got-through mark!"

"So I have; but I'll give you a better name than that. We call this mark a period. What is it?"

"A period!"

"What does the period show?"

Percy—"It shows that our story is all done."

"Now we will have another story. What is the shape of the ball?"

"The ball is round." *Round* is written on the board

"What is this word?" "It is *round*."

"What else can you tell me about the ball?" "The ball is round."

"We have another story," cries Arthur.

"Who can read it? Lulu may try. Gabrielle may point out and name all the words we have learned. Now I'll let you make up a story, using the words I have taught you."

Helen,—"The ball is red and round."

"Good. Here is a new word. What is it?" "And." The word is is written.

"Now, what is the new story?" "Who can read it?" "Lilian, find me *round;* Lulu, *ball;* Alex, *the;* Grace, *is;* Gabrielle, *red;* Helen, *and*."

"Watch me. What does the ball do?" "The ball rolls."

"How many would like to see the written word *rolls?*" "What does the ball do?" "The ball rolls." "Another story! How nice!"

"Can't *we* make some stories,—some new ones?" pleads Arthur.

"O yes. Arthur may begin. Remember, and use only the words we have on the board."

Arthur,—"The red ball rolls."

Helen,—"The round ball rolls."

Gabrielle,—"The ball is red, and rolls."

Grace,—"The ball rolls, and is red and round."

"Why! how many pretty stories! Who would like to read them? Lulu may read the first one. I will leave all these stories on the board, and we will read them again to-morrow. Now, who will make the best word on his slate?"

Exercise III.

"I wonder how many of these little children can read all the stories we have written? Can you, Lulu?"

"I can read *some*," says Lulu.

"Lulu may take the pointer, and show us what she can read." Lulu gets on very well until she comes to the fourth story. She has forgotten *rolls.*

"What does the ball do?" says the teacher, rolling the ball toward Lulu. "The ball rolls."

"See how many times you can find *rolls* in the other stories." Lulu hunts around, and finds the word in four of the stories. Alex then finds *round*, Grace *and*, and Lilian *ball*. By this time they are quite familiar with most of the words, and can recognize them immediately.

"I will show you a new ball," and the teacher holds up a blue ball. "Who can tell a story about *this* ball?" "The ball is blue."

"What new word have we given?" "Blue."

The teacher writes at one side, "Harold has blue eyes." "I have made a new story that you don't know. But I think if you will look sharply you will find *blue* somewhere."

The children run to the board and examine the words. Presently several little hands point to *blue*, and there is great excitement over the discovery. Then the story, "The ball is blue" is written.

"Who will make a story about both balls?"

"This ball is red, and this is blue," says Alex.

So they go on through succeeding lessons, learning new words, and making new combinations of old words: For some time the entire work is from the blackboard. One morning, however, each pupil is given a dear little book full of stories and pictures. The teacher selects a lesson containing only those words which they have been taught from the board. The children read very readily, and do not even notice that they have been changed *from script to print*. After this, they read from the book every day, but still continue the blackboard work. Every new word is carefully taught to them, and the result is that the children read understandingly and expressively, and with as much freedom and spirit as they manifest in their talking.

◆

ELEMENTARY MUSIC FOR PRIMARIANS.

BY W. S. TILDEN.

X.

Intelligent primary teaching presents facts before theories.

The facts in any branch of study are not presented at the outset in all their complications. In language we commence with words of obvious meaning and in easily understood relations. In number we proceed similarly: small numbers at first and in easy combinations. So in other things.

The facts in music concern sounds: from the text-book come no sounds. They can only be presented by actual example.

The facts in regard to sounds which must be taught in a singing course are mainly two: 1. *The facts of tune;* 2. *The facts of time.*

In the first we have, primarily, *the scale* in step-wise succession. The complications of the *tune* department embrace chord-wise and other irregular successions,—scale extension, modulation, chromatics (essential and ornamental), fixed pitch, relation of keys, minor scale, intervals, harmony, etc.

In the second we have primarily, *the undivided beat,* with binary and ternary accent (two beat and three-beat measure). The complications of the time department comprise compound measures,—the division of the beat into halves or thirds,—subdivision into fourths, sixths, and eighths, the intermixture of various time values, syncopations, etc.

All these are facts, and should be treated as such in teaching, independently of any mode of graphic representation, though names and signs will follow in due time.

Difficulties must be attacked singly, not *en masse:* one thing at a time. A difficult progression in pitch must not be undertaken at the same moment with an imperfectly-comprehended arrangement of time, values.

Quality of tone and style of singing are taught by example; they are not capable of written presentation.

We have before us in these lessons at present, as *tune* material, the scale in regular succession and the tonic chord. As *time* material we have the individual beat with binary accent.

In the last number we saw that the time of a beat may be passed either in sound or in silence. We may further observe that sounds are often prolonged for more than one beat. In other words, sometimes a fresh sound is emitted at each beat, sometimes only a continuation of the previous sound.

If we represent the freshly-emitted sound (after the manner of the French) by the syllable *ta,* and continuation by repeating the vowel-sound, we may easily construct an exercise for the speaking-voice which will very well illustrate the principle.

| *ta ta* | *ta a* | *ta ta* | *ta a* ||

Let these eight-time symbols be first repeated with as great regularity as possible without beating; afterward repeat the same while beating. In singing the exercise substitute the syllable *la* at a convenient pitch, and write the two parts *la-a,* in the second and fourth measures into a continuous sound.

| *la la* | *la–a* | *la la* | *la–a* ||

In writing an exercise in numerals a large dot is used to signify one beat of prolongation. In the above exercise, had the numeric symbol for the syllable *la* been used it would have appeared thus:

| 6 6 | 6 • | 6 6 | 6 • ||

Take now the following exercise:

| 6 • | 6 6 | 6 • | • 0 ||
ta a *ta ta* *ta a* *a rest*
la-a *la la* *la–a – a*
Hail,.... joyful day !........

First, speak the time-names, beating time, and speak the word *rest*, softly, at the zero. Next, sing with the syllable *la*, making the prolongations. In singing think the word *rest* without pronouncing it. Do not be too much disturbed at the little jerk that will probably be apparent in the prolonged *la-a:* it will be made to disappear gradually, but is necessary to the beginner in order to a feeling of the fractional parts of the measure. The words may be sung after the other steps are completed.

We will next take an exercise which contains also a lesson in pitch.

| 1 1 | 2 • | 3 3 | 2 • | 3 4 | 5 3 | 1 2 | 1 • ||
ta ta *ta a* *ta ta* *ta a* *ta ta* *ta ta* *ta ta* *ta a*
do do *re–e* *mi mi* *re–e* *mi fa* *sol mi* *do re* *do–o*
Morning light Ends the night Making all things fair and bright

First step.—Point the sounds employed in the exercise from the diagram of the scale upon the board (given in the April number). *Second step.*—Beat the time and speak the time names. *Third step.*—Sing the exercise as nearly as possible in time without beating. *Fourth step.*—Sing it with beating. *Fifth step.*—Apply the words, singing and beating.

The following exercises should be studied in the same manner. Let the time taken be moderately slow; the hand moves instantly from point to point, and remains at rest till the time for the next beat. The time name *ta*, pronounced *tah*, should be spoken lightly and quickly, without prolonging in the least the vowel-sound. The same is true of the prolongation *a*, pronounced *ah*. The pitch of the keynote may be taken as high as will allow the class to sing through the exercise easily.

I.

| 1 • | 1 2 | 3 • | 3 4 | 5 3 | 5 3 | 2 3 | 1 • ||
Kind friends beside, Now our light boat gayly skims the tide.

II.

| 1 1 | 3 • | 3 4 | 5 • | 5 6 | 7 1̇ | 5 3 | 1 • ||
Far away, Far away, In the dim old forest stray.

OUR NOTE-BOOK.

THE INDIAN CORN.

BY MRS. LOUISE P. HOPKINS.

In the month of June so sunny
  The corn is waving green,
And a plume of pollen-blossoms
  To crown its height is seen.
The burnished bees about it
  Salute the Summer's queen.

Fair, silver-tressed fairies,
  All wistful dance and dip,
To whisper to their lovers,
  Who kiss them with sweet lips,
Then down the sea-green channels,
  To quiet homes they slip.

As sea-nymphs gliding softly
  Beneath the billow's curl,
They slide within and nestle
  From the flutter and the whirl,
To dream, and change, and ripen,
  And their silky banners furl.

They sleep amid the rocking
  Of perfume-laden breeze,
They dream of happy nestlings
  In July's shahy's trees,
The ripening suns of August
  Their glowing fancies please.

While rounder still and fairer,
  September sees them grow,
The children pluck the corn-silk,
  And shines the amber row;
The ripe ears for the harvest,
  The golden seed to sow.

VACATION.

Well, here we are again, at the close of another year's work, bearing just the same names, with the prospect of no change. Why is it that we are expected to labor on, are never permitted to see one ray of light in the direction of a change, and not even a "peg whereon to hang a ray of hope" appears? Why, I am beginning to feel really old! Miss Artless, do tell us how you continue to keep up such a youthful bloom; your work is as hard as ours, your room as large, and your number of pupils the same; indeed we teachers, all, *every one*, in this far-famed "Shawmut" school, have about the same amount of daily work to per-myself; yet I cannot tell just how much time I shall find for reading; still this is all the real recreation I expect to have. But Miss Newton, how are you expecting to spend the precious vacation?"

"'The sea, the bright, blue sea for me,'" sang Miss Newton, in reply. "I am going, next week, to Nantasket. My home is all ready for me, and there, amid the grandeur of 'Old Ocean,' on which I expect to gaze for hours, drinking in great draughts of health and strength, I anticipate gaining both wisdom and enjoyment; indeed, nature and art are both so lavish there, that one cannot fail to find all needful recreations in the life 'down by the sea.' And now, Miss Artless, as we have most faithfully revealed our plans, pray let us hear yours."

Miss Artless blushed up to the roots of her hair, and replied: "I suppose my plan for spending vacation will appear so simple to you, in comparison with the elaborate pictures you have given of your contemplated trips, that it will hardly be worthy of your notice. You may not know that this is the first entire year I have ever spent away from home; and that beloved home, an humble farm-house in a quiet country town, up among the mountains in Vermont, has been before my eyes, sleeping or waking; the dearest of parents and two brown-eyed brothers, manly boys, with a sunny-browed, blue-eyed sister, are the inmates of that home; and near by is the quiet home of dearly-loved grand-parents. This restful home-picture is the 'ultima thule' of all my plans. And then I have a surprise in store for them. My little sister has, for a long time, so much wanted a piano, and I have been able, by using the utmost economy in my expenses, to purchase one for her: and I have spent all my leisure, *every* moment that I could spare (not many, to be sure), in practicing, so that I could give her a little start in her musical education, and could also gratify dear grandpa and grandma with an opportunity to hear the tones of the beautiful 'Chickering' I have sent home, and which I expect will arrive there about the same time I do. I shall spend some of my vacation in assisting my brothers in their studies, which they have so little time or opportunity to pursue. And I hope to give them some new ideas in regard to reading. Indeed, I intend to use all the advantages I have had for observation and improvement, since I have been in the city, as helps to them; and I expect to entertain father and mother with a recital of my school-work. All of this I hope to be able to accomplish; and the vacation will seem to be too short for all I wish to do; yet I expect to enjoy so much of real home-love and rest, that I shall return to my school-work refreshed, and better prepared to fulfill my duties in the future than I have been in the past. Now will we not promise to report to each other, on our return, the result of our different plans for spending our vacation?"

As the teachers separated at the door, Miss Selwin whispered to the others, "Bear ye one another's burdens, and so fulfill the law of Christ."

And Miss Walker responded, "Blessed are the pure in heart."

"STELLA."

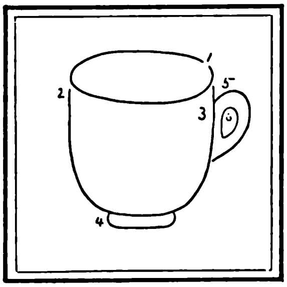
DISCIPLINE—QUIET AS A SUNBEAM.

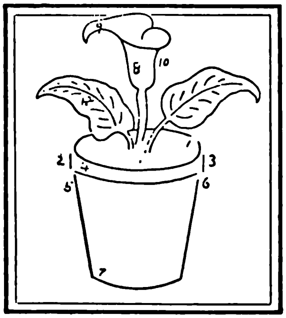
A teacher having charge of a new and rather turbulent school, had, after much effort, succeeded in securing the attention of her pupils, and felt sure that she saw in their eager, earnest faces, a desire to obey her, to win her approbation; and yet, when she told them to be quiet, or to do anything quietly, there seemed to be almost no attempt on their part to obey her. Why? She concluded that it must be they had no clear comprehension of what she meant by the word quiet. Suddenly she said to them: "Stop! children. I have something to show you. See! See this sunbeam on the floor here. Look at it. Listen to it. Does it make any noise? It shines and shines, but it makes no noise. *It is quiet. It shines quietly.* Now let me see if you can be as quiet as the sunbeam." Scarcely a breath was heard in the room. "Now let me see how quietly you can rise." The effect was wonderful.

REBECCA D. RICKOFF.

THE present number closes the *third* volume of THE PRIMARY TEACHER. This magazine originated in the consciousness of a need of some journal that should be devoted exclusively to the promotion of the interests of rudimental instruction in America, commonly classified under the heads of Kindergarten, Primary, and Intermediate schools; and also with special reference to the vast number of *ungraded* schools scattered throughout the land, many of which are taught by teachers of little or no professional training or previous experience. This field had hitherto been, to a large extent, uncultivated, and our constent aim has been to set forth the best philosophy of elementary instruction and the best views of child-discipline and school management, by presenting *methods*, already tested by those who have been eminently successful and useful in this most important of all the departments of human culture. The first work,—that is, the laying the foundations of a true, solid, symmetrical training,—must be done in the grades of school life represented by THE TEACHER.

At the outset we were deeply impressed with the importance and responsibility of this undertaking, and with each succeeding issue of the magazine the dignity and influence of those constituting our constituency has been deepened. The primary teacher of to-day needs the inspirations and motives, the encouragement and coöperation, the aids and experience that come from a profound study of their work and full consciousness of the influence they exert upon the minds and hearts of those placed under their training. Our constant endeavor has been to furnish practical methods for doing the best quality of work in the most expeditious and thorough manner, and in accordance with the true philosophy of correct teaching.





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